

THE OFFICIAL
**DOCTOR
WHO**
MAGAZINE

**PACKED WITH
FEATURES
INCLUDING:**

**A tribute to
DAVID WHITAKER
Co-creator of
DOCTOR WHO**

**Part II of
UNSUITABLE FOR
CHILDREN?**

PLUS

**FRAZER HINES
INTERVIEWED**



STYRE



THIS ISSUE

FRAZER HINES INTERVIEW....20



Guest star of *The Two Doctors*, along with Patrick Troughton, Fraser Hines once again donned kilt and Scottish accent in the current season. He recently talked exclusively to *Doctor Who Magazine* about his popular role of Jamie McCrimmon, companion to the second incarnation of the Doctor, and his acting career to date.

PREVIEW/TIMELASH

Paul (Blake's Seven) Darrow guest stars in this penultimate story of the Twenty-Second season. *Doctor Who Magazine* ponders the implications of yet another alien monster up to evil tricks as the basis of this adventure.

REGULAR FEATURES

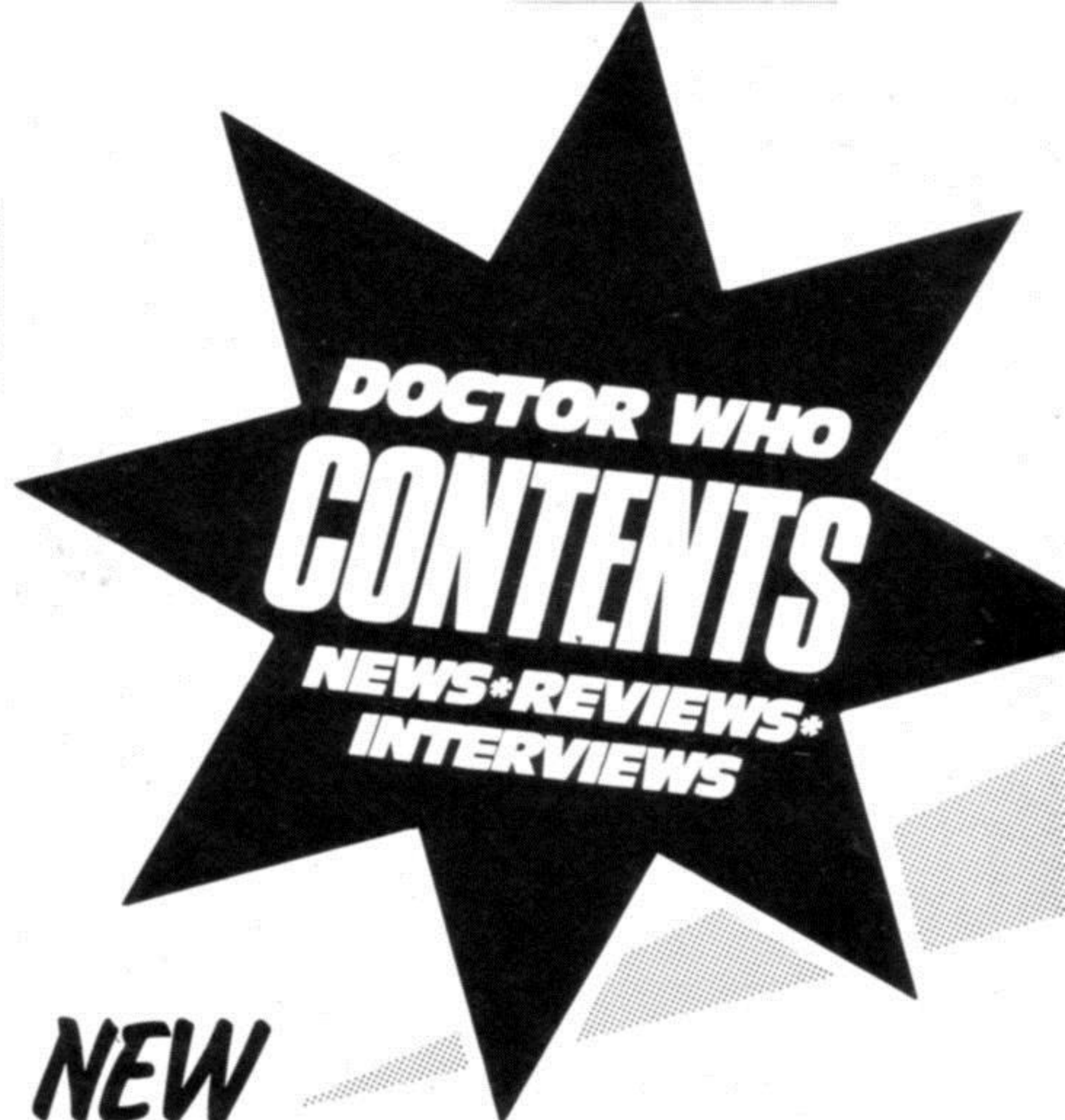
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March 1985 issue Number 98

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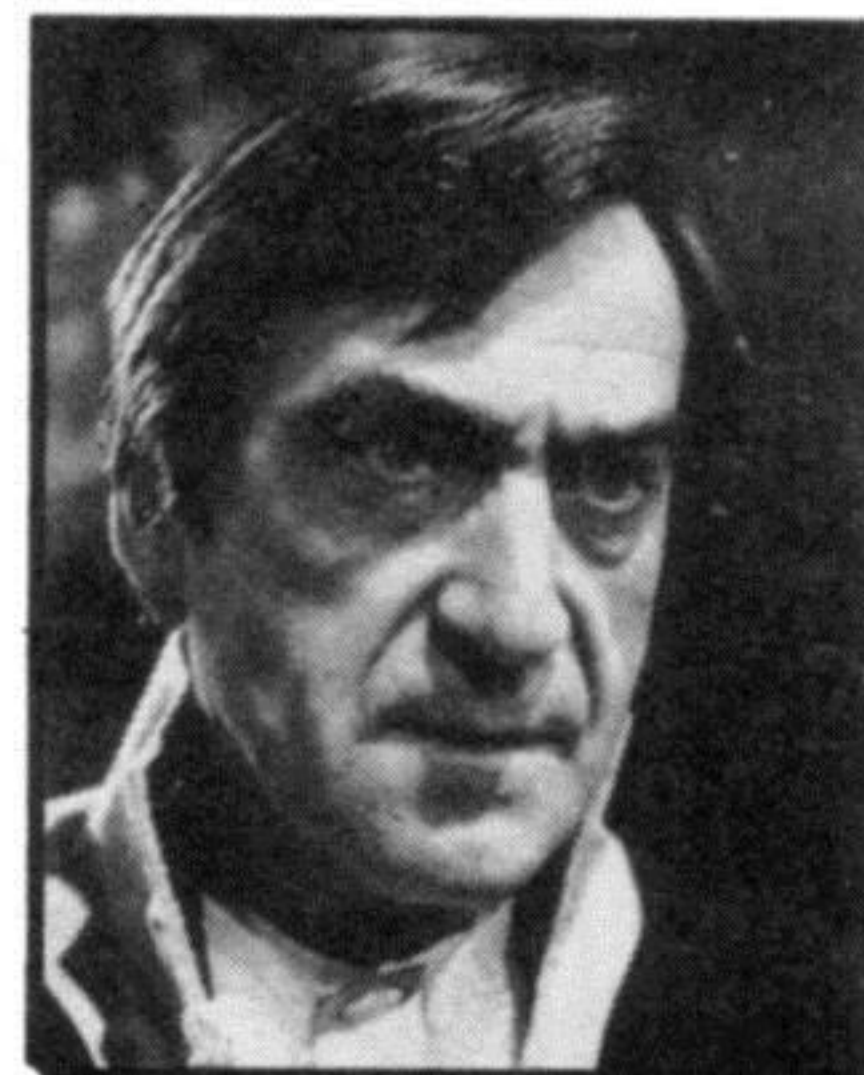
NEW COMIC STRIP....7



Frobisher has been kidnapped! The Doctor wastes no time and is off in pursuit of his flippered friend, sending the TARDIS on one of its most unusual journeys ever. As it tumbles deeper into the unknown dimensions of a crazed magician's cabinet – the cabinet of Astrolabus – a fairytale world full of danger awaits the Doctor, in *Once Upon A Time-Lord*...

FROM THE ARCHIVES THE ENEMY OF THE WORLD...15

This month we turn the clock back to 1967 to bring you the story that featured Patrick Troughton in the dual roles of the Doctor and an evil dictator called Salamander. *Enemy of the World* is a unique adventure from that era, concerning the second Doctor's involvement with a subterranean society.



AMERICAN SUPPORT

During the recent *Doctor Who* convention held in Chicago, John Nathan-Turner was asked if there would ever be a Doctor who did not have a British accent. The audience, in response, vehemently booed the questioner, and when Mr Nathan-Turner, in answer to the question, said "No", he received a large and very enthusiastic round of applause. (Colin Baker, likewise, was applauded when he remarked that the Doctor doesn't have a British accent, but rather a Gallifreyan accent which, to the untrained ear, sounds British.)

I think that this question and its response bring to light a point that should be emphasised: it is the distinctly British flavour of the show, and the aspects of character, direction and story brought to it by British actors, directors and writers that make *Doctor Who* what it is. Therefore, it seems unfair to me that Chicago should steal away the stars of *Doctor Who* during the month of November (which, as the people at the convention reminded me, is *Doctor Who's* "birthday") for its yearly convention. Every *Doctor Who* fan is deeply indebted to Britain for the show's existence, and for keeping the show alive until the rest of the world could come to appreciate it.

There should be a *Doctor Who* convention every November, a great, international convention where fans from all corners of the Earth can gather, but it should be held in Britain, not anywhere else, if for no other reason than that Britain supported its creation when no one else would.

Janine Goldfarb,
California,
USA.

FOR STRIPS SAKE!

I would like to give my views on the *Doctor Who Magazine*. First of all I agree with the point that John Smith made in issue 96, that there should be no photos printed on the letters page. I think photos should only be printed if the reader has sent one accompanying his or her letter.

The sections of the *Doctor Who Magazine* which I prefer most are the letters page, the *Matrix Data Bank*, the *Archives* and the *Gallifrey Guardian*.

In most magazines I usually enjoy the comic strips, but this does not apply to yours. John Ridgway's art on the strip is brilliant, but the stories are useless. It would make the strip's stories much more like the TV series if the Doctor's assistants, such as Peri, were used instead of the pathetic Frobisher. I also think the Doctor's TV enemies should make regular appearances in the comic strip, especially the Master and the

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
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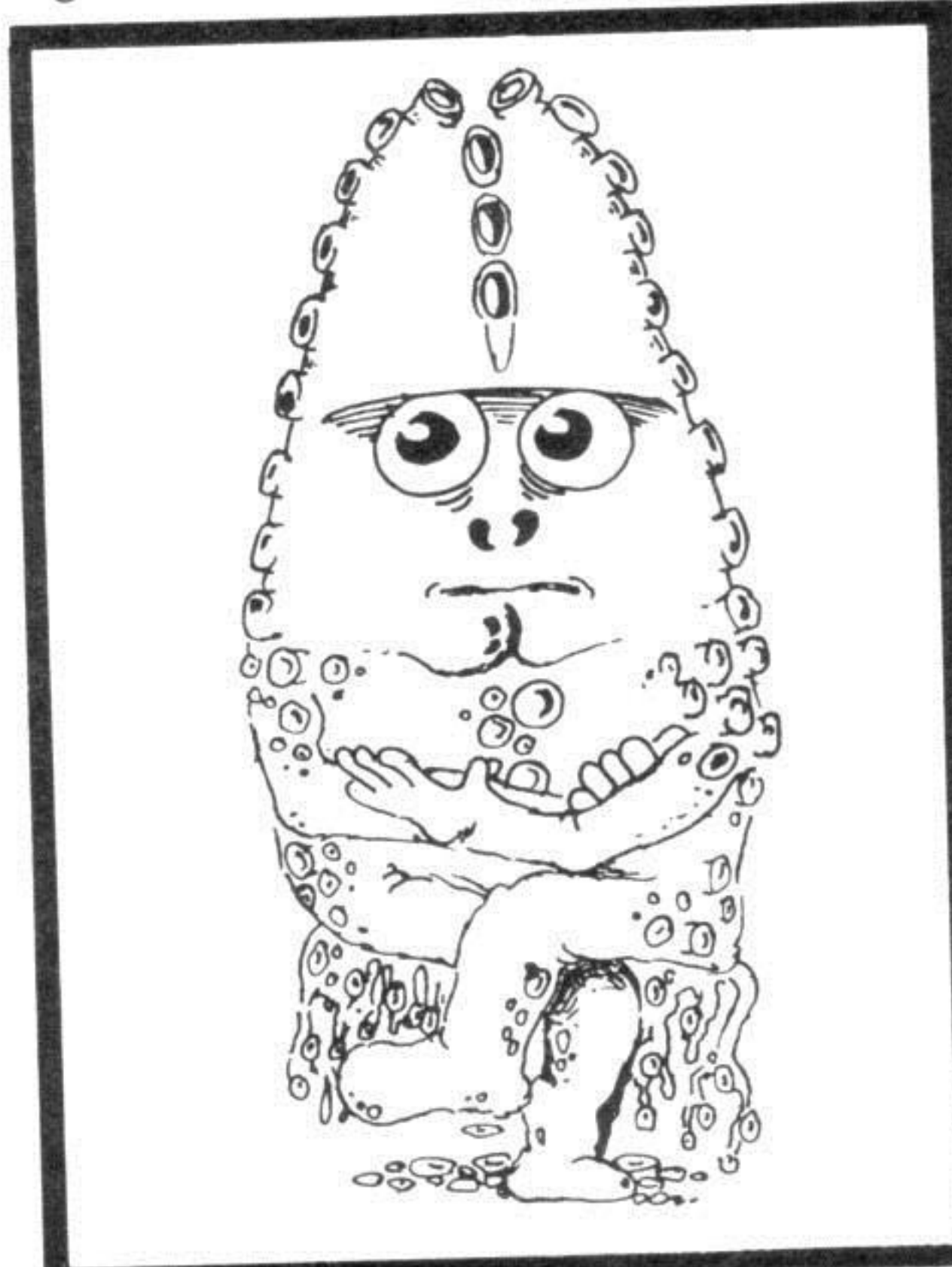


Daleks. Above all I would like to see a welcome return of the back-up strips, as would a lot of other readers.

Glenn Miller,
Sunderland,
Tyne and Wear.

ZYGON IN FOCUS

I would like to say what a brilliant monthly magazine you print. I like to know all the background information which I now conveniently get one month in advance. Unfortunately, I was not able to get hold of earlier editions of the magazine (before issue 81) but now I order it on a regular basis.



I really enjoyed the comic strip, and especially the Cybermats in issue 91.

Finally, when looking through all my copies of the *Doctor Who Magazine* I haven't found a picture of a Zygon, so here is a picture of what a Zygon passport photograph might look like.

Karl Machin,
Chelmsford,
Essex.

ARTISTS ASSEMBLE

All the best for the new year.

Just scanned the first episode of *Attack of the Cybermen* and am suitably impressed. Loved the junk yard/chame-



leon circuit angle, but do feel the ending to episode 1 could have been handled better. ("No, No, No" smacked highly of cue card melodrama. . .).

I have watched the *Doctor Who Magazine* grow from a slender, weekly publication, into a generously plump and well crafted monthly. Articles and strip still manage to complement each other and progress favourably with each successive issue. Must admit, I'd like to see how artists Mike McMahon and Adolfo Buylla (of 'Junkyard Demon' fame) would treat Colin Baker's new Doctor. . . Keep up the good work, folks.

Bill Hooper,
Dagenham,
Essex.

P.S. Took the liberty of sending some etchings, hope you like 'em.

Thanks for the illustrations Bill and Karl. We'll take this opportunity to encourage other budding artists to send in samples of their work. No promises, but if we think they're fine (or fun) we'll print them.

KEEP IT UNDER YOUR HAT

Since you started previewing forthcoming stories in 1981, the previews have improved greatly – until this year. Is it really necessary to give away the whole plot of every story before it's shown on the television? I now know almost the entire storylines of the first two stories, especially *Attack of the Cybermen*. What you haven't said has been so broadly hinted that anyone could guess what's going to occur. You point out the appearance of the Cybermen a year before Mondas reappeared, stating they have not discovered time travel. Then, in the next paragraph you talk about part of the story being set in the sewers. It is therefore blatantly clear that these Cybermen are ones remaining from the attempted invasion of 1975.

In future could such knowledge be kept to yourselves. Surely the success of *Keeper of Traken* and *Earthshock* has shown the popularity of a surprise appearance by old enemies; so why was it not possible to keep secret the return of the Sontarans, and the fact that the Master survived to reappear in *Mark of the Rani*?

Since *Doctor Who Magazine* began its new format I think it has greatly improved, and the standard of the features has dramatically improved, especially in comparison to the patronising features of the early *Doctor Who Weekly* which were both irrelevant and sycophantic. Never fall back into the trap of dismissing deserved criticism as well as deserved praise. Also the presentation of the magazine is better, and I generally like the book reviews and agree with them, though I fail to see how the story *Invasion* could be both "...the classic Cybermen adventure..." and six issues later an "overlong romp". Also I protest at the attack on Ian Marter whose books



Writer Ian Marter, with Elizabeth Sladen, is shocked at *The Revenge of the Cybermen* (it wasn't his fault he didn't get to novelise their story!)

have been excellent, with the exception of *Enemy of the World*.

Richard O'Hagan,
Sutton Coldfield,
West Midlands.

IN PRAISE OF MARTER

The strip is fantastic! Take that as a fact, not an opinion.

Anyway, issue 96 was excellent (great interview with Nicola Bryant – isn't it about time you did Colin Baker?). One gripe however, the *On Target* article was extremely vitriolic toward Ian Marter. Your reviewer seems to dislike writers who take risks. Well, Ian Marter is one of the best *On Target* authors there is, and his style suits *Doctor Who* down to the ground far more than your reviewer would suggest.

The article then goes on to praise Terrance Dicks, who has always seemed to me to be nothing more than a production line author. Ian Marter, on the other

hand, conveys an atmosphere brilliantly (eg *The Ark in Space* or *The Dominators*), and feeling for the material comes across in his books. Not so for Terrance Dicks, who merely runs through the script in a (visually) bland fashion.

Onto the new programme itself and episode 1 of *Attack of the Cybermen*. The 45 minute episodes looks like a winning idea, just as great as the return to Saturdays. However, I was very disappointed at the ease with which the Cybermen were being dispatched (one was even killed by a bullet from a revolver!). Colin Baker and Nicola Bryant were *great*, and I have now totally accepted him as the Doctor. Long may he reign! Lytton, too, was marvellously ruthless, and the story so far is not a classic but it is nonetheless great entertainment.

Paul Bruce,
Forfar,
Scotland.

DOCTOR WHO? by Tim Quinn & Dicky Howett



PREVIEW

TIME LASH

Time is something that, throughout eternity, sentient beings of all shapes and sizes have sought to control. Sontarans have fought for it, Daleks have harnessed it, Cybermen have experimented with it, but few other than the Time Lords have truly mastered it. Fewer still have used it as a weapon.

The planet Karfel is on the verge of war with the planet Bandril. The benign aged ruler, the Borad, needs to keep order on his planet as inexplicably rebellion grows. Why should it? Everything seems to be ordered and calm for the Karfelons. Can Karfel afford a war with a neighbour? And exactly where do the less than scrupulous plans of a man called Tekker fit into all this?

The Doctor and Peri decide, once again, it is time to find somewhere pleasant to settle for a while and enjoy a holiday without the threat of Cybermen, or the excitement of a past body. Andromeda seems the ideal place.

Getting there, of course, is not quite as easy as the Doctor supposes, especially when the TARDIS is caught in a Kontron Tunnel, a sort of badly-constructed time corridor. And when the vision of a lady enters the ship...

Bringing all these elements together is a machine that uses time as its energy source – a machine of great power and possibly great threat – the Timelash. What exactly happens when the Doctor and Peri arrive and find the Borad, Tekker, the mysterious lady, a rebellion and a bewildered chap called Herbert will all be explained in Glen McCoy's first script for *Doctor Who*, a two-part story directed by Pennant Roberts. Roberts is an old hand at the programme, having directed such stories as *The Pirate Planet*, *Shada* and last year's season opener, *Warriors of the Deep*. Supplying the music is another newcomer to *Doctor Who*, although no new-

comer to BBC Science Fiction, having supplied much for *Blake's 7*, the highly talented Liz Parker. Designing the sets is Bob Cove, whilst Alun Hughes is in charge of costumes and Vanessa Poulton takes care of the make-up.

On the thespian side of things, the two regulars, Colin Baker and Nicola Bryant, are joined by a whole host of guest stars. Paul Darrow, most famous as Avon in *Blake's 7*, plays Tekker, and Denis Carey, last seen as the dying *Keeper of Traken*, is the Old Man. Eric Deacon, seen in BBC TV's *Kings Royal*, plays Mykros and Jeananne Crowley is Vena. David Chandler is Herbert and Dickenson (*Brookside*) Ashworth is Sezon. Also in the cast are Peter Robert Scott, Tracy Louise Ward and Robert Ashby.

Timelash is a two part story, the fifth story to go out and will be seen during March.

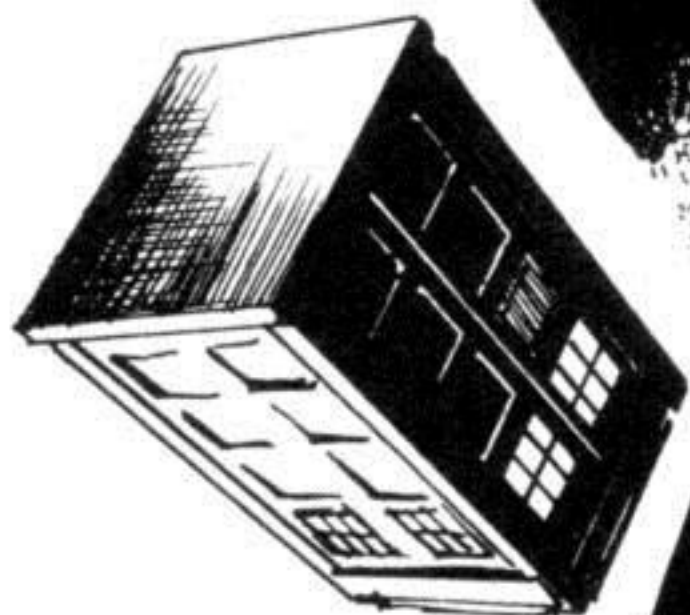


THROWING CAUTION TO THE WINDS, THE DOCTOR HAS SENT THE TARDIS SPINNING INTO THE UNKNOWN DIMENSIONS OF A MAGICIAN'S CABINET!

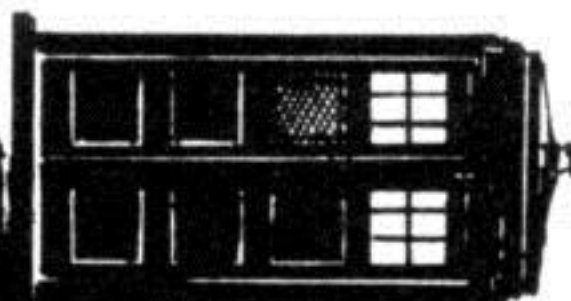
Once Upon a Time~Lord...

THE CABINET OF ASTROLABUS!

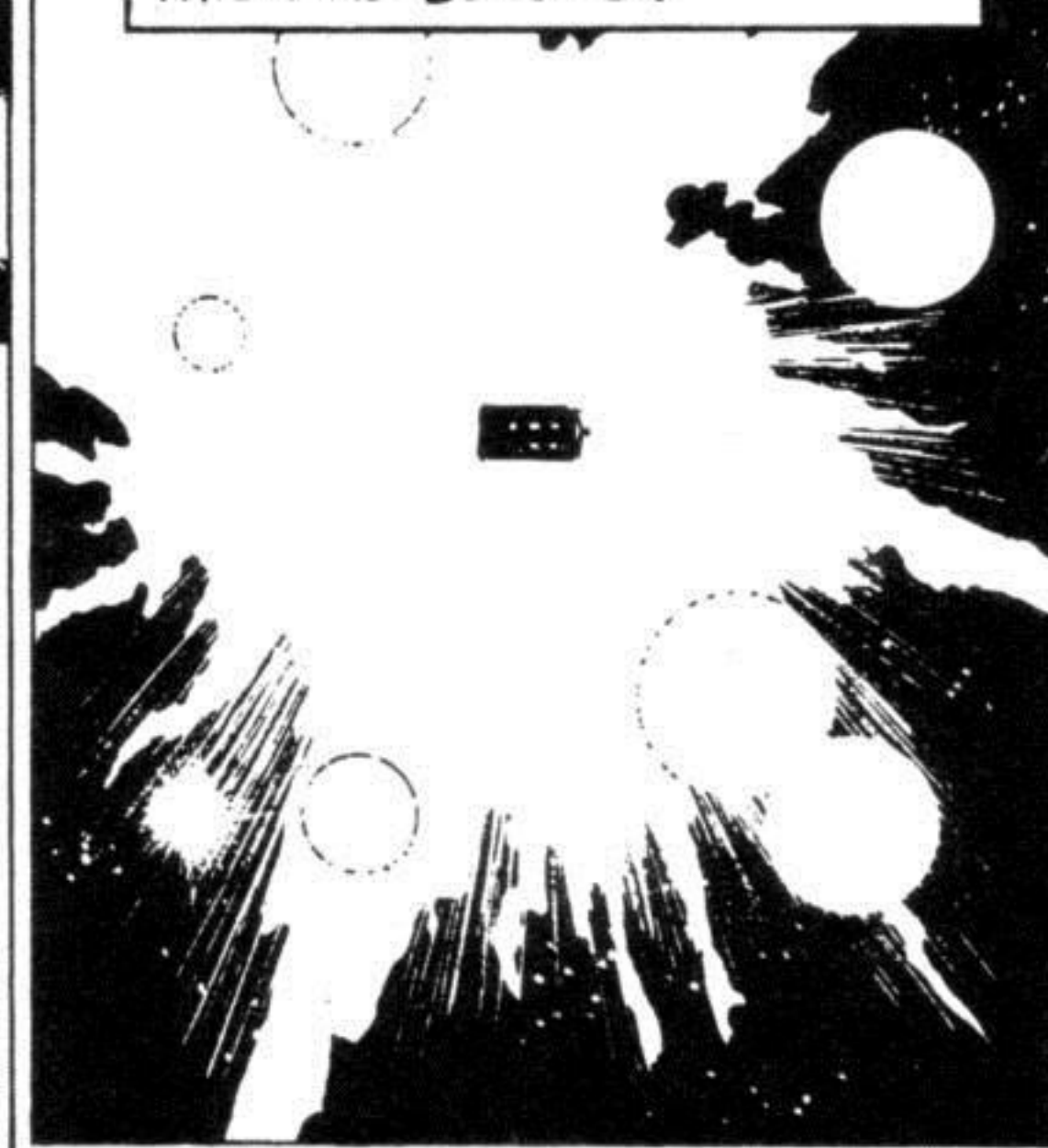
THERE HE HOPES TO FIND HIS FRIEND, FROBISHER, WHO HAS BEEN KIDNAPPED BY THE CRAZED ALCHEMIST AND SPIRITED AWAY!



ARMED ONLY WITH HOPE, AND THE VAGARIES OF GALLIFREYAN TECHNOLOGY, THE DOCTOR PLANS TO OVERCOME THE FORMIDABLE **MENTAL POWERS** OF ASTROLABUS...



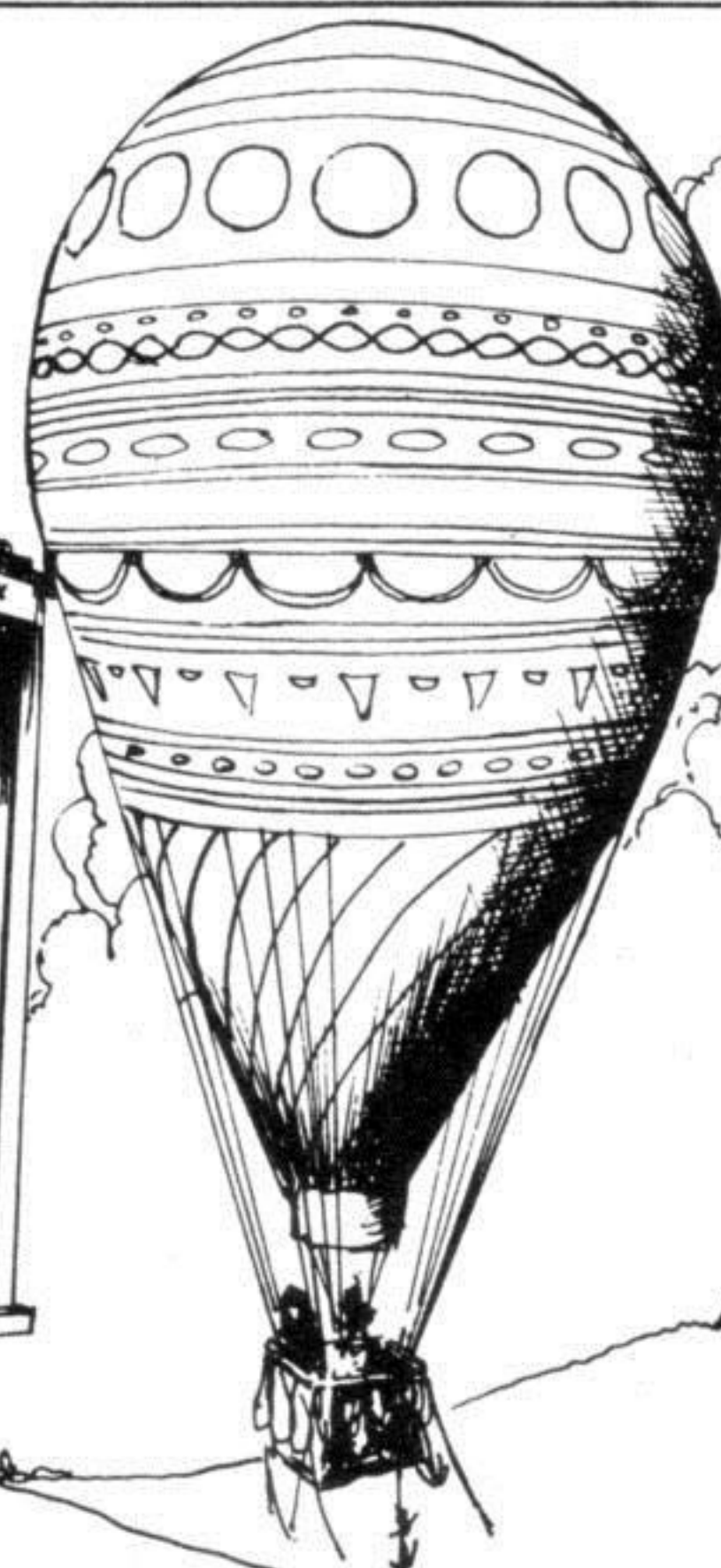
CONVENIENTLY **FORGETTING** THAT HE HAS MADE THIS MISTAKE BEFORE!



SENSORS INDICATE A **LOW LEVEL** OF ORGANIC ACTIVITY, NOT HIGHLY CONDUCTIVE TO ABUNDANT LIFE...



THEREFORE NO DISCERNIBLE ORGANIC **LIFE-FORMS** AS YET... A REASONABLE LEVEL OF OXYGEN, THE USUAL MINERALS...





... AND AN ICY GUST OF AIR THAT WRITHED LIKE THE CHILL FINGERS OF LONELY DEATH...

REACHING FOR THE DOCTOR!

HEY!

BY ELBERETH AND LUTHIEN THE FAIR, YOU SHALL HAVE NEITHER THE RING NOR ME!



DOCTOR! DOCTOR! HEY, IT'S ME! I'M SAFE AND SOUND, AS YOU CAN SEE!

I'VE BEEN HAVING A LOVELY TIME, DOCTOR! COME AND MEET SOME OF MY MERRY CHUMS!

MERRY CHUMS? YOU'RE A GLITTERSNIPE FROM A SLUM ON SOME BACKWATER PLANET... YOU'VE NEVER HAD A MERRY CHUM IN YOUR LIFE!





IS **ANYTHING** REAL IN THE LAND OF MAKE-BELIEVE?



I TELL YOU THIS, MY FRIEND... IT'S AS REAL AS YOU **WANT** IT TO BE!



SEE WHAT I MEAN, DOC? IT'S JUST LIKE A STORY BOOK!

YES, I KNOW. BUT FAIRY STORIES HAVE THEIR DARK SIDE, AS WELL AS THE TINKERBELLS AND THE GINGERBREAD HOUSES...



AND HE'S **RIGHT**, TOO... ISN'T HE, KIDDIWINKS?



BUT WHAT **WE** WANT TO KNOW IS: WILL THEY OR WON'T THEY FIND THEIR WAY THROUGH THE WEIRD WILD WOOD?



WILL THE GREEDY GOBLINS GOBBLE THEM UP? OR WILL THEY STUMBLE UPON THE SEVEN-FOOT MARSH MANGLEDERS FROM XENOPHOBE-12, WHOSE CRASHED SHIP LIES IN THE FOREST DEPTHS?



"OR WILL THEY FALL PREY TO THE HAND-HUNTERS OF GAMMA DELTA, WHOSE ONLY INTEREST IS IN MAKING **NECKLACES** FROM THEIR VICTIMS' FINGERS?"



ONLY **YOU** CAN DECIDE, CHILDREN! SO ON WITH YOUR THINKING CAPS... AND LET THE STORY COMMENCE!

TITLE TATTLE

To start us off this month, after the list printed in **Doctor Who Magazine** 95 of original story titles, whether writers' titles or actual working titles, a number of readers have written in with some further suggestions. My thanks especially to fellow writer Justin Richards and readers Darren Allen and Matthew Morgenstern for their help. In no particular order: *The Mind Robber* was originally a four-part story by Peter Ling called *The Fact of Fiction*. Derrick Sherwin then wrote the first episode under the title *Manpower* but eventually all five went out as *The Mind Robber* – and a point of interest is that that first episode does not have a writer amongst its opening credits. *The Masque of Mandragora* was at one point *Catacombs of Death*, whilst the following story *The Hand of Fear* was originally *The Hand of Time*. Going after that was *The Dangerous Assassin*, which then became *The Deadly Assassin*. No prizes for guessing that *Horror of the Swamp* became *The Power of Kroll* but one of our famous little prizes to the first name out of

MATRIX

Databank

the hat to identify correctly which story was first known as *Dream Time*. Meanwhile, back with the Hartnell era, *Planet of Giants* was originally called *The Miniscales*, and as



some of you may know, the early stories also had individual episode titles and had *Planet of Giants* remained a four-parter, the last episode was to have been called *The Urge to Live*, whilst the second episode, eventually

called *Dangerous Journey* was once *Death in the Afternoon*. And in keeping with his rather eccentric humour, the third episode of Donald Cotton's *The Myth Makers* was to be called *Is There a Doctor in the Horse* but it ended up as the humourless *Death of a Spy*. Onto Jon Pertwee's era, and *Day of the Daleks* started life Dalek-less and was called *The Time Warriors* whilst *The Three Doctors* was called *The Black Hole*. Moving a little more up to date we discover *Resurrection of the Daleks* towards the end of the Davison era was once *Warhead* and *The Awakening* was once *War Game*, whilst another two-part story, *The King's Demons* was called *The Demons*. Finally, from the current season, *Attack of the Cybermen* was *The Cold War*, *The Two Doctors* was *The Androgum Inheritance* and *The Mark of the Rani* was *Enter the Rani*. ■

INHERITED ADVENTURES



Next up, also from America, is Tom Cardigan of Illinois, who wonders if any shows shown early in one Doctor's era were in fact intended for an earlier Doctor. Well, the only ones that were actually written with another Doctor (and companion(s)) were *Power of the Daleks*, written for Hartnell not Troughton, *Ambassadors of Death* written for Troughton, not Pertwee and *Kinda* and *Time-Flight* originally written for Baker not Davison. There are probably others, but these are the most commonly known ones. ■

AIR TIME

Going across to the other side of the world now, we meet Martin Landauer of Nedlands in Western Australia who, claiming to be a "pure blooded Aussie", points out that the only antipodean international airline to London is Qantas, and wonder exactly why in *Time Flight* Tegan Jovanka works for a mythical company called Air Australia. The reason may be, the BBC custom of not advertising on BBC programmes, and the mention Qantas would contravene that custom. Which is fine until you see that the same story is one great ninety-minute commercial for British Airways and Concorde. Ah, such are the mechanics of television programme making... ■

DECORATIVE BODIES?

Kyle King of the USA brings up the question of Romana's regeneration – ie was it one or several regenerations, as she chose bodies for herself. One assumes that a new body for a Time Lord is rather like new clothes for a human, decorative rather than practical. And remembering that the Time Lords gave the second Doctor a choice in *The War Games* it does indicate that choosing a body is fairly common against the younger Time Lords and Romana's "catwalk" of bodies was probably all part of one regeneration. This of course could account for the slightly obtuse way in which President Borusa went batty, as he continually seemed to chose older bodies as he went along – hardly a sensible thing for someone to do if they were seeking immortality! ■

OFF THE RECORD?

Last question this month is from Andrew Sharp of Kent who wonders why the record called "Doctor Who and the Pescatons" was not made into a television series? The story in question was written especially for the record by Victor Pemberton, ex-Doctor Who script editor and writer of *Fury From the Deep*, and starred Tom Baker as the Doctor, with Elisabeth Sladen as Sarah Jane (who had already finished making the series when the record was released) and Bill Mitchell as Zor, the Chief Pescaton, ■

whose voice was famous some years back when a brand of men's aftershave called Denim was being advertised. Mitchell also appeared as Congressman Brook, the war monger in *Frontier in Space* back in 1973. The story was written to the correct length for the record and was very heavily written as a vocal, rather than visual, piece and probably would not have transferred well to screen. Before the year is out, we hope to have an interview in these pages with Victor Pemberton and perhaps he will explain about the record in greater depth. ■



HOUSING QUESTION



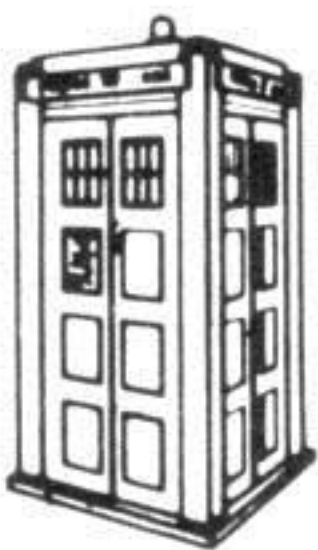
Richard Bignell of Rainham in Kent wonders where *Seeds of Doom*, *Pyramids of Mars* and *Image of the Fendahl* were filmed, as the old houses in each do look remarkably similar. And the reason is because, they are the same place. Both *Seeds* and *Pyramids* used the house and grounds of 'Stargroves', the English retreat of Rolling Stone Mick Jagger, whilst *Fendahl* used the house though the other exterior shots were done elsewhere. 'Stargroves' itself is towards Reading in Berkshire, on the Western side. ■

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THE DALEKS

David Whitaker was a pioneer in many different respects – not only via his involvement with the creation of *Doctor Who* and spin-off concerns, such as *Doctor Who* stage play, comic strip stories, etc, but also through his two superb novelisations from the series, which were, in the early seventies, to set the whole Target ball game in motion. The first of these, adapted from the original scripts penned by Terry Nation, was *The Daleks*, and it remains today one of the most inventive and enjoyable of all the books available.

That said, it has, with the advent of more and more

Doctor Who books ★ *Doctor Who books* ★ *Doctor Who books* ★ *Doctor Who books*

novelisations, become something of an anomaly, with much of the seven-parter having been pruned to fit the page count and with the requirement of writing a totally fictitious beginning to the story, in order to explain the presence of the ship's crew. Whitaker wrote a sub-*Unearthly Child* first chapter, with Ian and Barbara finding a hurt Susan on Barnes Common and becoming involved in the adventure through the irascible intervention of the girl's mysterious

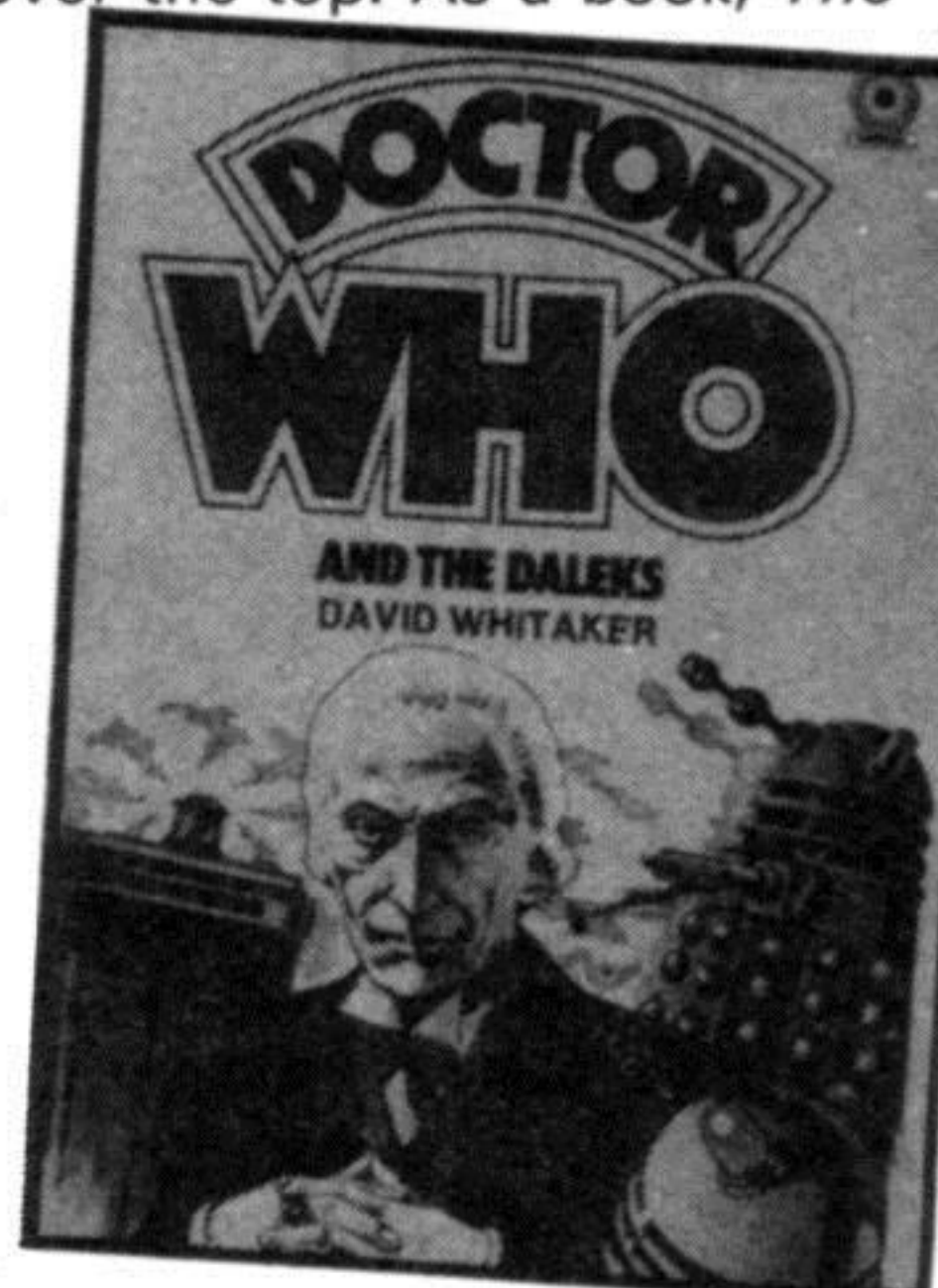
"I was in a room about twenty feet in height and breadth and width of a middle-sized restaurant. I calculated there would be room for at least fifty tables. In the centre was a six sided control panel, each of the six working tops covered with different coloured handles and switches, dials and buttons. In the centre of this panel was a round column of glass from which came a pulsating glow."

grandfather. As with most of Whitaker's writing, this works

well, and the whole book is a tour de force of gripping entertainment. Another of Whitaker's innovations was the writing of the book in the first person, angled from the point of view of Ian. This potentially restrictive move actually makes the book a more interesting read, not only because it makes the whole feel of the story different from the standardised novelisation form, but also because the story becomes both personalised and opinionated, lending a great depth of characterisation to the often rather wooden figure of Ian. It does, of course, dictate the pruning of some of the action and creates difficulties with those parts of the adventure where Ian takes a back seat, but it is skillfully handled and never clumsy.

The other advantage of the book form, as Whitaker was well aware, was its ability to transcend the limited budget offered on screen. Hence, in *The Daleks*, Whitaker can afford to re-instate the huge

glass Dalek sadly cut from Terry Nation's first script draft. He also has the description of colour at his disposal, another atmospheric factor necessarily missing from the televised adventure, and one which he exploits well without going over the top. As a book, *The*



Daleks stands among the very best – no mean feat considering both its age and the number of novelisations that have followed it since its publication back in the swinging sixties.

Doctor Who books ★ *Doctor Who books* ★ *Doctor Who books* ★ *Doctor Who books* ★ *Doctor Who books*

THE CRUSADERS

The second of David Whitaker's novelisations came from one of his own scripts, and it was no accident that it also happened to be his personal favourite. *The Crusaders* as it was retitled, is poss-

lar of stories, with its emphasis on characterisation and rich, wordy description. This is a great shame because *The Crusaders* is, in fact, the epitome of that old cliché, 'a rattling good yarn', with intrigue, wordplay, greed and violence in an absorbing measure. Whitaker threw himself into producing a version faithful to his original and the care he lavished on the job is never more obvious than in chilling dialogue such as this:

"El Akir is one whose pleasures are inhuman. He will not spare his victims any humiliation his agile brain can well devise. He is a past master in the arts of torture, not simply of the flesh, but of the mind and soul as well. He does not kill lightly, because he prefers to prolong suffering, pain and mental anguish. Search into the darkest corners of your imagination, invent the worse misdeeds you can, and still El Akir will surpass them by hundred fold. All you can do, Ian, is pray that death has brought a merciful release; for there will be no hope for her alive."

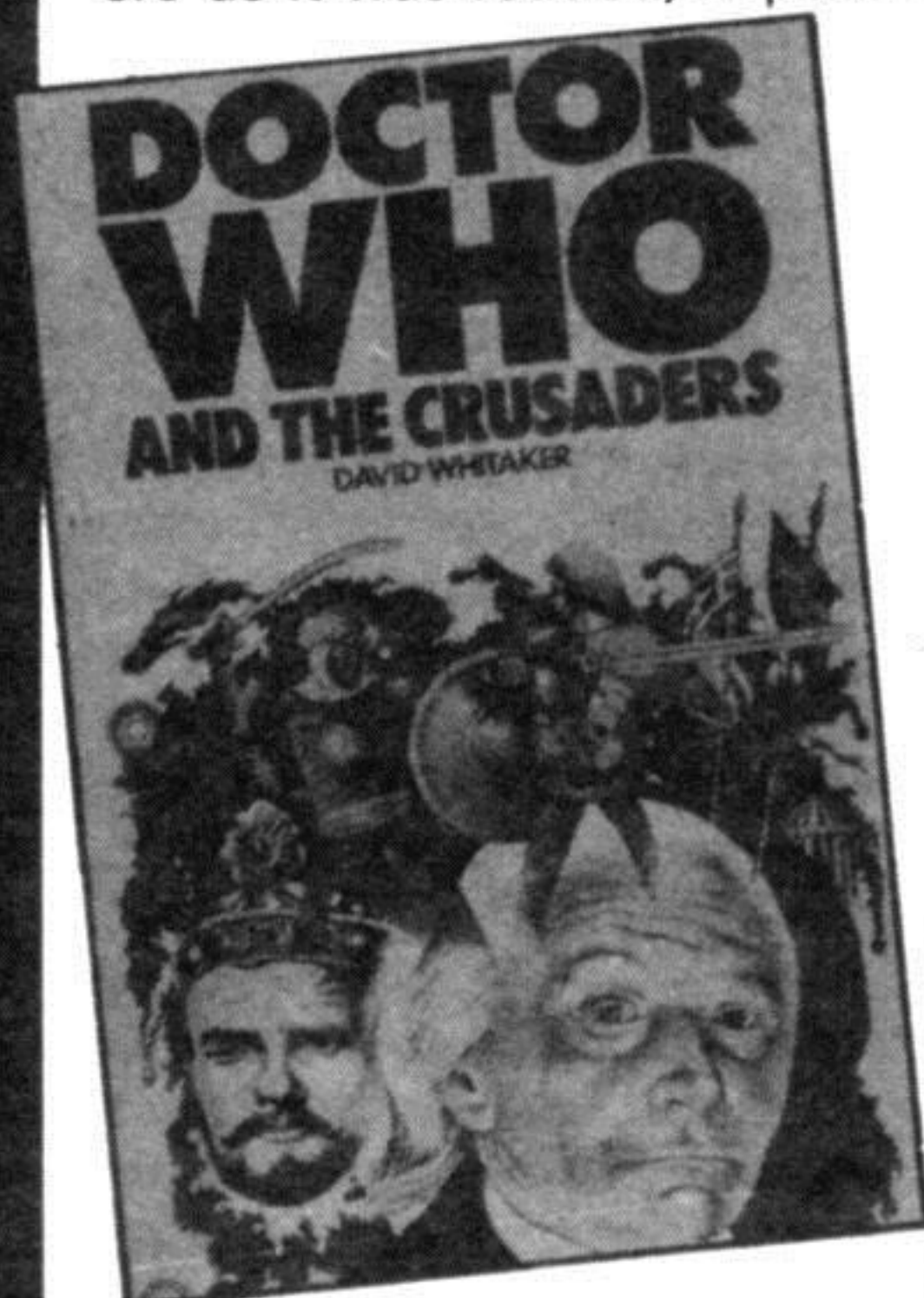
And this is supposedly children's material! Indeed it is the maturity and sophisticated way in which Whitaker wrote that are the keynotes to his success. Never once does he talk down to his readership, and never does he do himself the injustice of writing for lowest commercial denominator. *The Crusaders* is a book alive with colour, impact and surprise. Of all the characters, regulars Ian, Barbara, Vicki and the Hartnell Doctor come off particularly well, while King Richard and his sister Joanna are brought to life with some electrifyingly tense argument scenes. The characters in *The Crusaders* more than live up to their television counterparts.

Whitaker especially admired the acting of Julian Glover as Richard and Jean Marsh as Joanna and it is this spirit of taut theatricality that he brings out in the book versions. *The Crusaders* is a very different book to *The Daleks*, and yet both are, in their own

"And where do we go now, Doctor?"

He smiled and shook his head, the only answer he would give. And the TARDIS flashed on its way, hurtling through the galaxies of spaces, spinning through the barriers of Time, searching for a new resting place on a fresh horizon."

right, imbued with a highly recognisable Whitaker style. Whitaker was a craftsman of the highest order in his field, and while the BBC may never re-screen his work, at least some of it will live on forever, preserved in book form. His talents were on the verge of being utilised again for Target books around the time of his death in 1980, and though the fruits of those negotiations can only be history now, it is to be hoped that, in time, Target will see fit to release more of Whitaker's work, even if the original is no longer to be had.



ibly one of the finest historical stories in the *Doctor Who* heritage and Whitaker's book is of similar excellence. Sadly it is not among the most popu-

PREVIEW

Revelation of the DALEKS

It seems as if the Doctor and Peri have finally reached their destination in *Revelation of the Daleks*, the new two part story by script editor Eric Saward, and *Tranquil Repose* seems the ideal spot for a holiday.

But where Daleks are, trouble can't be too far behind, especially as once again portrayed by Terry Molloy, making his second appearance this season (he played Russell in *Attack of the Cybermen* earlier this season).

Bringing the Daleks back so soon after their last (temporary) defeat in the 1984 season survey winner *Resurrection of the Daleks*, is in many ways a throwback to the early days of *Doctor Who*, when the first five seasons of the show had at least one Dalek story amongst the collection. And when you remember the rather open-ended result of the fifth Doctor story...

So, what happened to Davros? Last seen having his chair attacked by the Movellan disease, seemingly unable to reach his escape pod, he obviously *has* survived, but at what cost? Has the last, near defeat turned him even more insane – or might we see a calmer



Davros, more scheming and slower, as he finally realises the universe is not the predictable place he once thought. And the Daleks? Last seen fighting amongst themselves, as those who followed Davros were mercilessly exterminated by those who followed the Dalek Supreme. Did any of either faction survive? Are the Daleks still a divided race, or are they once again united, to conquer?

Eric Saward's latest script seems set to be a winner – like *Resurrection* last year, or *Earthshock* in 1982 – and is in the capable hands of *Caves of Androzani* director Graeme Harper, who is again joined by musician Roger (Keeper of Traken/Black Orchid) Limb. Will the sixth Doctor and Peri finally rid the universe of the deranged scientist Davros? Why is the relentless drivel of a radio DJ being transmitted to the dead? And just what is so unusual about the intergalactic funeral directors?

All these questions will be answered in this, the final story of the twenty-second season of television's longest running science fiction show. Now, doesn't *Tranquil Repose* seem slightly inappropriate?



INDIANA JONES— ALIAS HARRISON FORD

Okay, we've got the message. In response to a flood of mail after we mentioned Ye Editor's extracurricular project, *The Harrison Ford Story* (1984, Zomba Books), we've arranged to mail order the book for the benefit of Ford fans who've had trouble tracking down a copy.

The Harrison Ford Story is a large format soft-cover book of 116 pages covering the career of *Indiana Jones* star Ford, from his first appearance on the big screen as a bellboy in *Dead Heat on a Merry-Go-Round* (1966) right up to his triumph in the George Lucas/Steven Spielberg adventure epic *Indiana Jones and the Temple of Doom*.

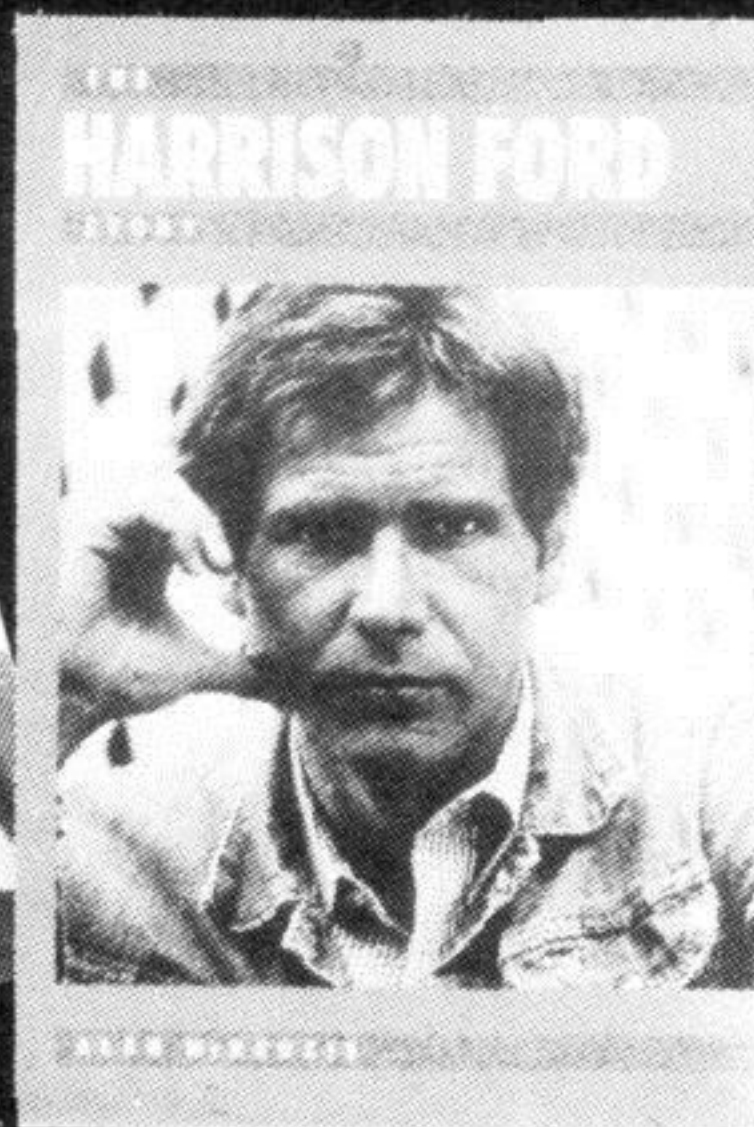
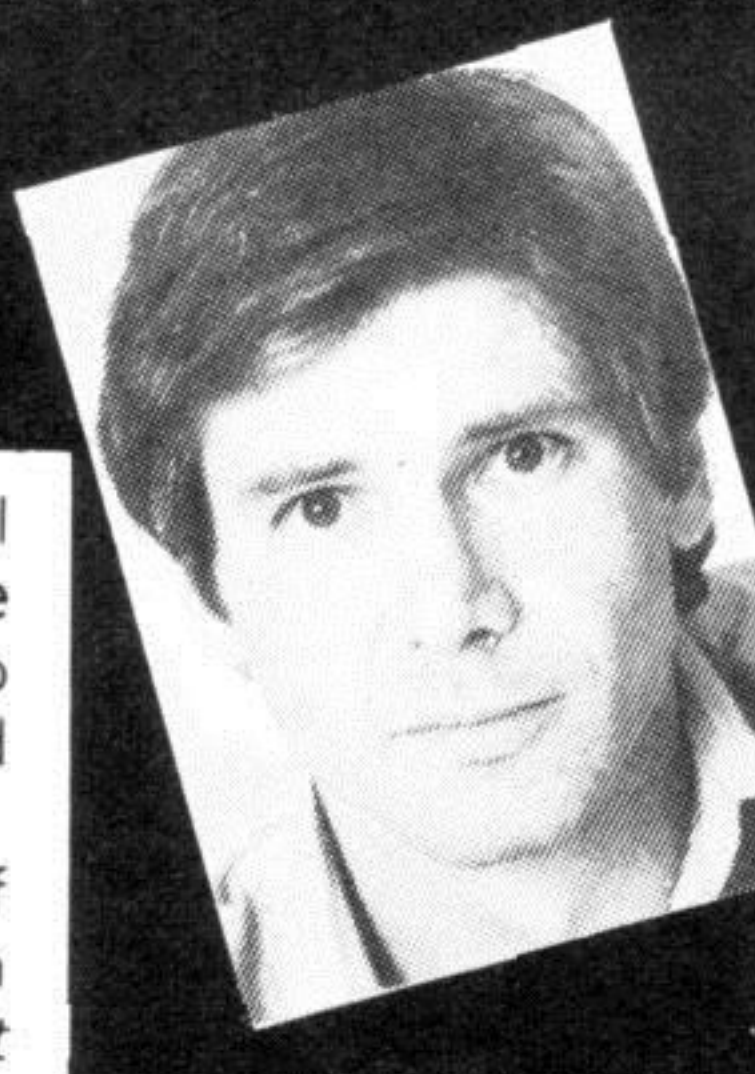
Packed with rare pictures of Ford, quotes from the actor and his co-workers, with full cast-and-credit listings for all his movies, *The Harrison Ford Story* is a must for any fantasy film fan.

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AUTHOR'S SIGNED COPIES

A limited number of copies of *The Harrison Ford Story* autographed by the author are available at the slightly higher price of £5.95 + £1.55 p&p.

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THE NEW of the WORLD

EPISODE ONE

The Doctor, Victoria and Jamie step from the TARDIS onto a beach, somewhere along the Great Barrier Reef of Australia. Jamie and Victoria's attentions are caught by a plume of spray visible out to sea, an effect, caused by a hovercraft.

Aboard the hovercraft one of its pilots is watching the shoreline through a pair of binoculars, first with amusement and then with alarm as the Doctor's face comes into focus. The men contact their base, reporting to Astrid Ferrier that they've sighted "Him!", something Astrid finds hard to believe. Despite Astrid's advice to wait, the pilots announce they are taking the law into their own hands. Astrid's boss, Giles Kent, tells her to stop them, at whatever cost...

The hovercraft soars landward and the pilots open fire with automatic rifles on their target – the Doctor. The time travellers realise it is only a matter of time before they are cornered; Astrid, however airlifts them from immediate danger, landing the helicopter close by her beach bungalow.

Inside, Astrid explains that the men intended to kill the Doctor for who they thought he was – a remark that leaves the Time Lord puzzled. Feeling he is already too involved the Doctor declines Astrid's invitation to meet her boss, who will reveal all. Suddenly the roar of hovercraft engines shatters the silence as the three pilots attack again. Astrid and the time travellers seek cover in the bush. Intending to spot them from the air, the pilots take the



helicopter, but no sooner do they lift off than a fireball of exploding fuel caused by a fault engulfs the craft.

Sometime later, the Doctor, Victoria and Jamie are seated in Giles Kent's office. Kent is amazed at the Doctor's appearance, and by way of explanation shows him a video of world figure Salamander, inventor of the Mk 7 Suncatcher satellite. Controlled from his Sun Conservation Centre at Kenowa in the Australian Zone, the satellite harnesses solar energy and beams it to barren areas of the world, turning them into viable farm land. This process has made Salamander very rich and hungry for power.

Step by step, Salamander is getting rid of honest world leaders and replacing them with his puppets. Kent has been discredited and replaced by a man named Donald Bruce, now the Head of World Security. The only ally Kent has left is Alexander Denes, head of the Central European Zone.

Astonishingly, the Doctor and Salamander are facially and physically identical, explains Kent. And if the Doctor would agree to impersonate Salamander, Kent could get the evidence needed to prove the man's crimes. The Doctor declines. But Kent says it is already too late. Bruce's men have surrounded the building! If Bruce catches the Doctor he will be charged with impersonation anyway. The Doctor is quickly bundled into a back office.

Bruce enters and confronts Kent, Astrid, Victoria and Jamie. He identifies Jamie and Victoria, and then notices the back office. Pushing Kent aside he barges open the door.

EPISODE TWO

A shock awaits the burly Security Chief. The figure emerging from the office is, to all purposes, Salamander. Bruce enquires why he was not informed of Salamander's movements. He is told there is private business to be discussed with Kent, and is dismissed.

After he has gone, the Doctor relaxes his assumed guise, telling Kent he will infiltrate Kenowa, on condition he is given proof of Salamander's evil intentions. Victoria and Jamie could get this by infiltrating Salamander's inner retinue with help from Denes, both currently at the capital of the Central European Zone in Hungary. Meanwhile, the Doctor and Kent will take a look at the Kenowa installation.

Arriving at Kenowa first, Bruce summons Salamander's deputy, Benik. Answering Bruce's questions about Salamander's movements, Benik confirms the leader went to the Central European Zone. Suspicious, Bruce demands to speak to Salamander, but Benik tells him he will get no message.

At the Tizsa Palace in Budapest, the real Salamander is in private conference with Alexander Denes, watched by Denes' deputy, Fedorin. The Eperjest Tokyar mountains, Salamander warns, are due to erupt any time now; he would be wise to implement major plans for evacuation. Denes is sceptical, – and decides to check with his own seismic experts before taking any action. Denes leaves, but Salamander details Fedorin to invite him to dinner.

After their exhausting rocket flight, Jamie and Victoria are relieved to see Astrid with forged papers to get them into the palace. In the meantime, Astrid has a secret rendezvous of her own to keep – with Denes, but as she leaves, she fails to notice Salamander's Guard Captain following her.

Arriving for dinner, Fedorin meets Fariah, who lists her job as "Salamander's official food taster, among other duties..." Salamander enters, and indicates an armed guard on the terrace outside.

Seconds later, however, Jamie scales the terrace wall and enters the room. He reveals he had heard about a plot on Salamander's life and, realising Salamander is the best hope the world has, came here to warn him. Salamander offers Jamie and his "girlfriend" positions with his staff – Jamie as a guard, Victoria as Chef's assistant.

Down by a jetty, Denes has met Astrid. The latter is outlining Kent's strategy when they hear the sound of boots approaching. They duck out of sight.

Meantime, Fedorin is condemning as lies a series of embezzlement documents Salamander has about him, but they are only for "insurance". If he will enter into partnership with him then Salamander will make Fedorin Controller of the Central European Zone. All that is needed is one small act of assassination...

Bruce arrives, having heard about the attempt on Salamander's life. The palace begins shaking as Denes too arrives. Salamander's forecast has come true, and Denes failed to lift a finger to help. Salamander accuses him of negligence, and announces both he and Fedorin will be witnesses against him.

EPISODE THREE

For now Denes will have to stay under guard here, Salamander holding Bruce responsible for his detention. Salamander leads Fedorin over to his safe, where he hands him a small phial of poison – used the right way, he urges, it could determine the future both for Fedorin and for Denes.

Inspecting the guard on Denes, Bruce is amazed to find Jamie among them.

In the kitchens, the chef, Griffin, puts Victoria to work peeling potatoes. As soon as he has gone, Jamie enters the kitchen, telling Victoria he has been

successful getting a full report to Astrid. Victoria maintains the Doctor will now realise Salamander is an evil man and agree to take action.

However, the Doctor and Giles Kent are puzzled, as Salamander has spent vast sums of money on food and equipment for Kenowa, far more than is necessary. It was this over-spending which first brought Kent to suspect Salamander. A security car pulls up outside Kent's caravan. He only has time to cram the Doctor into a large chest of drawers before Benik, flanked by an armed guard, bursts in and wrecks the place. Warning Kent to leave the area the mob depart. The Doctor is dismayed by the damage, but still unsure about Salamander's motives. He must have more facts from Jamie and Victoria.

That night, Astrid slips into the Budapest Palace, disguised as a messenger. In the kitchen she instructs Victoria and Jamie to cause a diversion at 11:00 p.m., when she will attempt to rescue Denes. Unfortunately Astrid has been seen by the same Guard Captain who saw her talking to Jamie and Victoria the previous day.

The Guard Captain has reported to Salamander, who agrees he received no message. He instructs the Captain to allow Astrid to escape, and then to follow her. He, himself will deal with the two youngsters.

Fedorin returns Salamander's poison – he could not bring himself to take life. Salamander dismisses it and offers Fedorin a drink. Too late Fedorin learns Salamander shares none of his own scruples. Within seconds Fedorin becomes a sad victim of "suicide".

Suddenly, Jamie opens fire with his gun, causing a distraction sufficient to alert Astrid. With Victoria's help she tries to get Denes away, but a quick-thinking guard shoots him. Astrid escapes, but Jamie and Victoria are brought before Salamander, and told they will be sent back to Australia under arrest. Bruce once more questions Salamander about his motives. Why is McCrimmon under arrest when he and Salamander had been seen together planning with Giles Kent? Salamander adamantly denies he has seen Kent in months.

EPISODE FOUR

The Guard Captain trails Astrid back to Kent's office, where she informs her boss of Denes' murder. Benik orders a contingent of armed men to surround the office.

The Doctor and Kent return to the office and find Astrid with Fariah, who followed her. Fariah has brought with her Fedorin's file, which proves how Salamander engineered all the embezzlement charges against the one-time Deputy Leader. Kent believes he finally has enough leverage to persuade the Doctor to kill Salamander. Unless he agrees, no-one in his organisation will help Jamie or Victoria.

The Doctor is saved from making his choice by a shout from Astrid. She has noticed Benik's men surrounding the building. Thinking quickly, the Doctor recalls an air conditioning duct which they just have time to scramble through when Benik crashes into the room. During the escape, several of the refugees are separated in the twisting service ducts. Fariah emerges from a shaft is spotted by Benik and killed.

Later, Benik and Bruce are conferring with Salamander in his records office at Kenowa. The possible existence of a man who resembles him worries

Salamander and he charges Bruce to find him. Dismissing them both, Salamander seals the records room doors and activates a wall panel, revealing a travel capsule. Climbing inside, Salamander plummets into the bowels of the Earth.

At the bottom of the shaft, Salamander dons a radiation suit and trudges to the doorway of an underground bunker, where chief scientist Swann greets him. Salamander explains to Swann that life on the surface world is still terrible, but he has been fortunate in finding a new source of food.

Hailed as a hero by the people in the bunker, he reminds them it is now almost five years since "we" all escaped from the holocaust above. The war is still going on but, thanks to the equipment in the bunker, they can strike back with devastating earthquakes and volcanoes.

At one of Kent's hideouts the Doctor is dressed to look like Salamander. He and Astrid are applying the make-up when the door is thrown open, and they are confronted by Bruce.

EPISODE FIVE

Kent enquires how Bruce found them and he is shown the homing device Benik fitted to his hovercar during the raid on his offices. Astrid tells him they intend to get evidence against Salamander, informing the Security Chief about Fariah's file. She is shattered to learn of the girl's death and the file's recovery. Bruce admits he has a few questions of his own about Salamander but they will be investigated his way. At that moment Astrid jumps Bruce's guard and wrests his gun.

Bruce is unworried. He might die, but there are other guards who would shoot them all dead if anything happened to him. The Doctor makes it clear that he will have no part in any killing. Asking them all to trust him, the Doctor takes the gun from Astrid...and hands it back to Bruce. This is to show that he trusts Bruce – basically an honest man. Together they will go to the Kenowa installation and use the Doctor's resemblance to discover the truth. Bruce agrees, but Kent and Astrid must stay here, under guard, until they return.

In the shelter, Swann is supervising the unpacking of the food crates Salamander claims to have found and is staggered by a newspaper clipping he finds inside one of them. Immediately he goes to Salamander and demands an explanation. The date on the newspaper, is last year, and the cutting refers to a holiday liner. Has Salamander been lying to them? Salamander admits there was some deception; many did survive and the war is over. But radiation has deformed the survivors, and now they live in a sick, quasi-normal society. The operations from this bunker are purging the Earth of these deranged creatures.

Swann demands to see for himself, insisting he go with Salamander who has no choice but to concede. Swann promises to say nothing to the others until he has seen the truth.

Up above, Benik is interrogating Jamie and Victoria, intercepted on their way to Security. He is interrupted by Salamander and Bruce, and dismissed, leaving Salamander to carry on the questioning. The two blurt out a string of accusations against Salamander, Victoria hurling herself at the would-be dictator when she learns Fariah is dead. "Salamander" reveals he is really the Doctor.

Salamander leads Swann to a passage which slopes upwards. He is unable to weaken Swann's



ENEMY *of the* WORLD

resolve to continue. The two round a corner and find themselves facing brilliant sunshine from a cave-mouth. Dazzled by the light, Swann does not see Salamander advancing on him with a chunk of rock.

Kent is worried that even if Bruce and the Doctor find the evidence, they will not understand its full implications. He must be free to explain it to them. By a ruse Astrid helps Kent escape and dashes off pursued by a guard. She quickly loses her pursuer, but as she seeks cover she finds the dying Swann.

EPISODE SIX

Bruce is still astounded at the notion of Salamander causing earthquakes.

Swann strives to tell Astrid of the bunker's location and how Salamander has kept them prisoners there.

"Salamander" alerts his guards to release Jamie and Victoria, who call Bruce's headquarters at once and recite the emergency codeword "Redhead". After that they head straight back to the TARDIS, while Bruce tries to keep Benik occupied.

Astrid reaches the underground shelter, and is led to the decontamination booth which reveals a high radiation count. Puzzled, Astrid takes a ruler from the shelter, which also registers high radiation – proving the machine is a phoney. Salamander has duped them all!

Using a forged pass Giles Kent slips into the records room with Astrid's gun, where he encounters "Salamander". Sealing the door, Kent tells the little man all is over. "Salamander" points out that in a few minutes both Benik and Bruce will start cutting through the door, once they realise Giles Kent is here. Kent simply indicates the secret passage wherein lies a cache of explosives.

The Doctor identifies himself to Kent. Realising he has said too much, Kent opens the wall panel, only to find himself confronting Astrid and two shelterers. Kent pulls out Astrid's gun, admitting he intended killing Salamander and taking his place as dictator of the world. His plans thwarted, Kent races off down the cave tunnel.

Bruce's men take command of Kenowa, Bruce himself arresting Benik. The Doctor warns him they would do well to evacuate as there is a good chance Kent will blow them all up with the explosives in the cave.

Kent and the real Salamander meet in a cavern. Salamander shoots first but only wounds Kent, leaving him free to crawl away to the cache of explosives which he detonates.

The resulting explosion begins a chain reaction. As fires begin to engulf Kenowa, the refugees run for safety. Bruce promises to help rescue the remaining shelterers, ushering them through the cavemouth entrance. The Doctor begins his trek back to the TARDIS.

On the beach, Jamie and Victoria are delighted when the Doctor comes stumbling towards them, although he looks badly shaken and somewhat in pain. Inside the ship the Doctor indicates for Jamie to take-off, something he has never been allowed to do before. "Quite right," says the real Doctor, standing on the TARDIS threshold, Salamander will now be put off the ship, to face his accusers. However, he pulls a gun and pushes the main TARDIS switch. The doors are still open, which causes a tremendous suction force. Desperately, Jamie, Victoria and the Doctor grab anything stationery, but Salamander is dragged, screaming, out into the void...



The making of THE ENEMY OF THE WORLD

This month Richard Marson reports on the technical difficulties involved in filming the Doctor and his double for this story, plus other innovations that occurred during the shooting. . . ★

Any story that requires the inclusion of a doppelgänger theme is likely to be fraught with technical difficulties, especially when the doubles are called upon to meet in the narrative. It was bad enough for *Black Orchid* in 1982 but *The Enemy of the World* was made in 1967 when resources and technology were at nowhere near the same levels reached by the time of the production of the nineteenth season.

True to the brave experimenting spirit of the *Doctor Who* team, however, the need for Salamander and the Doctor to meet was not avoided and the end result was admirable, if slightly unconvincing. Barry Letts, the appointed director, got over the problem thus: "We filmed it at Ealing, because it would have been nigh-on impossible to achieve in the studio using video tape. Pat had to play the whole scene as the Doctor on the one side of the camera, with one half of the aperture blocked off, and then as Salamander from the other side, with the other half of the aperture blocked off. Unfortunately when we were winding the film back, it all jammed in the camera, so you can see why we were limited in the number of shots we eventually used with Pat talking to himself."

The recording of this story is notable in that it marks the first instance of out of order video-taping in the studio with, for example, scenes from episode three recorded along with most of episode two. Editing was by now at a far more advanced stage and it was primarily this that allowed the recording pattern to alter. Location filming was accomplished while the regulars were still making the *Ice Warriors*, so that doubles were used for long shots. However, Troughton, Hines and Watling were available for one day to film all their close-up dialogue at the Littlehampton location and it is as a result of the filming that Barry Letts has a hair-raising tale to tell.

Letts wanted to take some very slick action shots as the helicopter being used in the show made its first ascent: "To get what I wanted, my film cameraman Fred Hamilton roped himself in, with me inside the helicopter with the pilot to counterbalance Fred's weight. This had been miscalculated though, and we were all very nearly killed as the helicop-

ter just missed crashing into the ground."

Apart from the material filmed on location, stock footage was used for such scenes as the eruption of the Hungarian mountains and the Kanowa base exploding, while a sequence from the 1963 Bond film *From Russia With Love* stood in for the explosion of the helicopter. Back projection was also utilised to give the illusion of more location settings than were actually possible with the show's budget. Being made before the evolution of CSO, the large television screens seen in the story were also achieved via use of back projection.



No incidental music was composed especially for this show, with Barry Letts instead using budget-saving stock music from a Bartok record. Regulars Frazer Hines and Deborah Watling made no appearance in episode four, in order to allow themselves a much-needed holiday. All the location material for this episode was filmed at Villier's House in Ealing Broadway, home of BBC Enterprises.

Because of the necessity for costume and makeup changes as Patrick Troughton becomes Salamander, the production team applied to the powers that be for an extra fifteen minutes to be added on to the normal evening recording. This was turned down and the show had to manage with a combination of recording breaks while Troughton changed and pre-recorded inserts.

The Enemy of the World was script editor Derrick Sherwin's first proper en-

agement for the programme and it was he who, in conjunction with Barry Letts, tightened the serial up and gave it more action content. The story's setting is not so unusual when you consider David Whitaker's affinity with Australia. Costume designer Martin Baugh aimed for a style of clothing that was evidently more futuristic but comfortable and convincing at the same time.

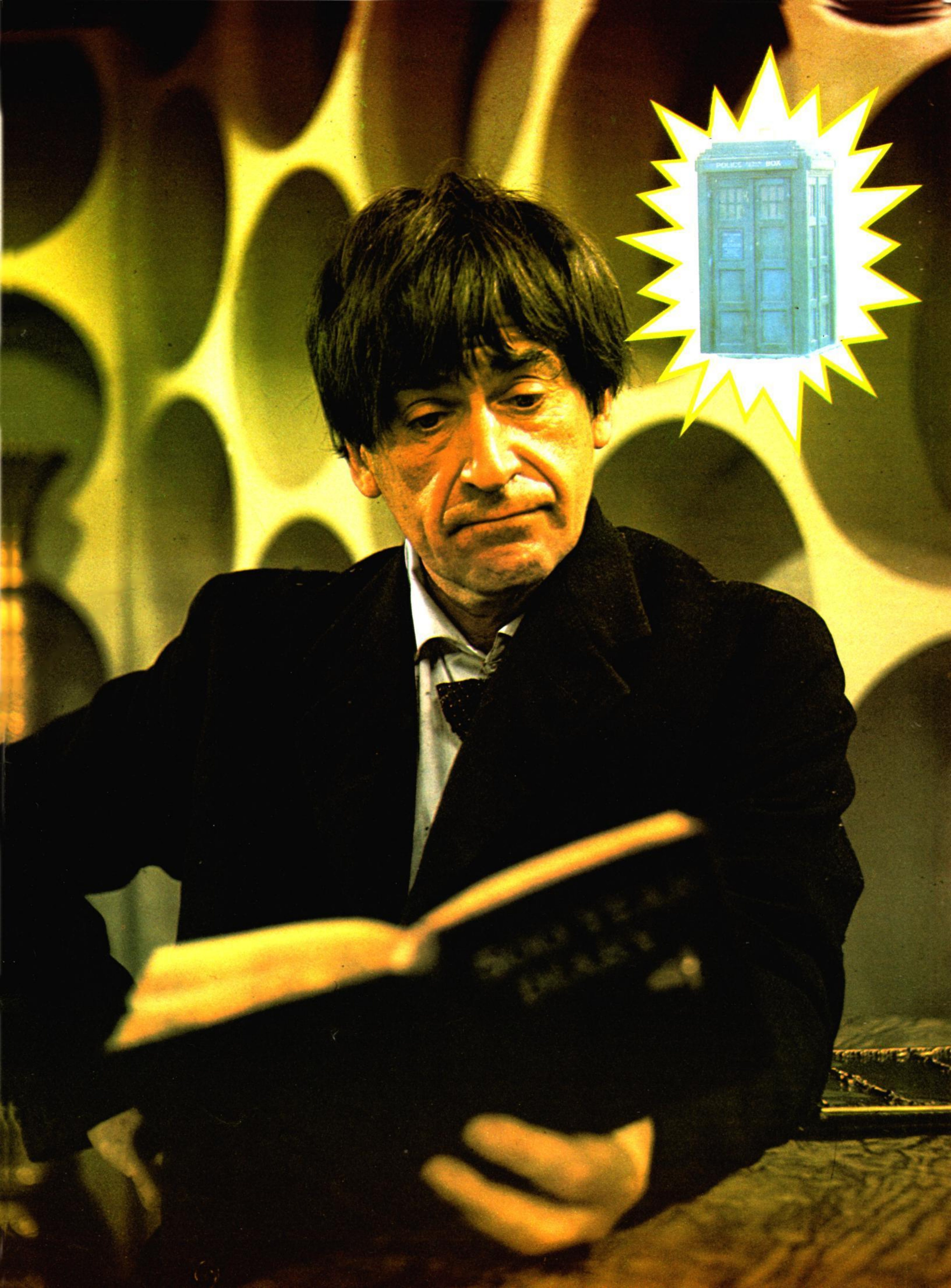
Stunt man Peter Diamond played the Doctor for the scene where the ruthless dictator is sucked out of the TARDIS and into the vortex. Other programme extras included Frazer Hines' cousin Ian, later to re-emerge in *The Mind Robber*, and Patrick Troughton's son David, later to become Private Moor in *The War Games* and King Peladon in *The Curse of Peladon*. Production Assistant Martin Lismore's daughter Sarah also had a bit part.

Designer was Christopher Pemsel, who came up with two sets – a corridor and a tunnel – that could be shot from different angles to resemble different parts of the same complex. Salamander's capsule, in which he travels underground, was realised by building a full sized prop that could rotate onto a horizontal level and appear to begin the descent into the underground alongside model shots of the capsule appearing to travel down a shaft at suitably high speed.

Ian Marter says of the book he eventually produced: "It is probably the least favourite of all my books. Not because I wasn't happy with the original or with the way I'd written the adaptation but because of what had to be cut out for reasons of space. To me it didn't seem entirely whole – perhaps I should publish the missing bits as a kind of apocrypha."

"It was quite a difficult story to characterise as well, a problem I've also found with both *The Dominators* and *The Invasion*. For so much of the time a supposedly intelligent villain wastes his time and responsibility of trusting inferior and inadequate insubordinates, who not only make the whole story less subtle and cruder but also tend to spell out the inevitable victory for the Doctor, which always occurs at the end of the drama. At least with *The Enemy of the World*, there were some characters who broke away from the cliché and gave some room for sufficient character development within the plot."

The Enemy of the World may not have been David Whitaker's greatest script for the series but considering the high quality of most of his work, perhaps it would be fairer to regard it as a lesser piece of the same kind of excellence. ★



FRAZER HINES

INTERVIEW by Richard Marson ★ ★ ★

The *Two Doctors* will consolidate Frazer Hines', as yet, unrivalled position as Doctor Who's longest running companion and will no doubt serve to introduce yet another generation of fans to the immensely popular character of Jamie McCrimmon. In view of this *Doctor Who Magazine* was delighted to be able to talk to both Frazer Hines and Patrick Troughton while *The Two Doctors* was in production last September.

It is beginning to be something of a cliché, but Frazer Hines has hardly changed at all since he left the show some sixteen years ago, and his memories of his time as a regular seem equally fresh and vivid, even down to recalling how he landed the part of Jamie back in 1966: "I had been doing something at the BBC and Hugh David, the director and Innes Lloyd, the producer, were looking for a young actor to play a Highlander at about the same time. They said, 'would you like to do a *Doctor Who*?' and I thought, 'I've never done one, so yes, I'd love to.' The next thing I knew was that they'd booked me to play Jamie. After about episode two they told me that they were getting a lot of mail about my character, and it was proving to be a great success. Then I was asked if I'd fancy being a companion and going off in the TARDIS for a year or so – and I jumped at it."

With such a rapid introduction, I wondered if Frazer had been aware of any jostling for position amongst the new team of Patrick, Frazer, Michael Craze and Anneke Wills.

"I felt a little bit of an interloper at first, because they were already established but I don't recall any jostling for position as such – the lines I was given and they were given weren't interchangeable. Their intelligence was different to Jamie's, they had seen cars and electric light bulbs and all that sort of thing.

"It was great fun to play someone who had never seen anything modern before and in *The Two Doctors* I've written in lines, with John Nathan-Turner's agreement, designed to bring back that feeling of innocence and naivety. I never made Jamie really tough – only in de-

fence of the girls. As he went on he got more of a sense of humour and became much more accustomed to his surroundings."

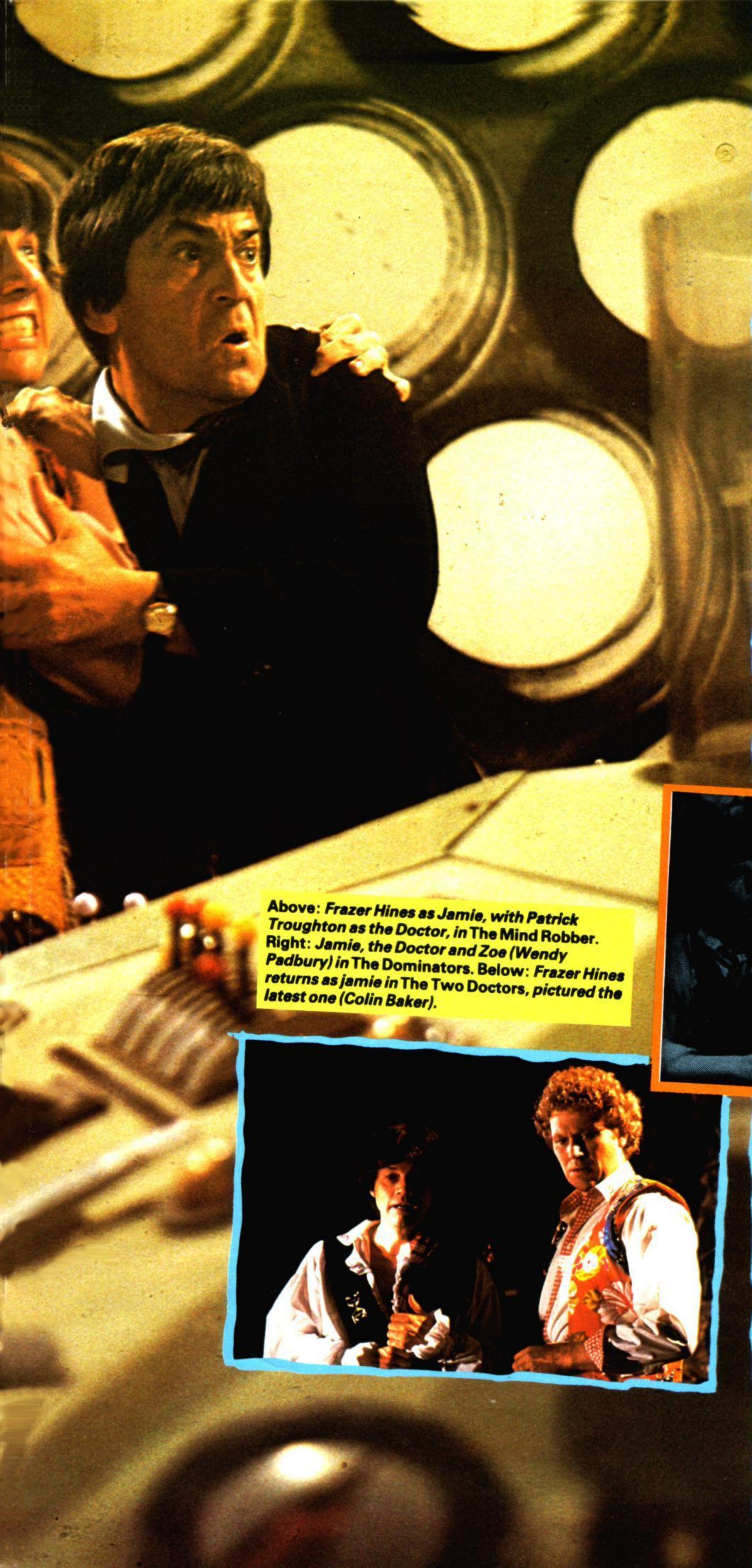
Jamie started off with the full Highland costume, which was quickly changed for something more practical: "Anneke was responsible for the change – we had a scene where she sewed me a kilt and I dropped the huge plaid and beret I had at first. It was a little bit cumbersome, although for *The Five Doctors* and *The Two Doctors* we went back to it, albeit better and much nicer to wear. I noticed in the script for the latest one that they supplied me with the *Five Doctors* jacket again but bearing in mind we were to film in Seville, I said to costume that I'd find a convenient moment to take it off and leave it behind – otherwise I'd have melted!"

Frazer was always very insistent on wearing his kilt, however: "There's a danger when you do something long enough that you become the character and the character itself lessens. He starts to wear your clothes and begins to think like you. People used to say, 'Why do you keep that kilt?' and I'd reply that the moment I put that kilt on, I become Jamie McCrimmon. If I'd worn trousers, I would eventually have said to costume, 'I've got a lovely pair of jeans at home – oh and how about some cowboy boots?' until suddenly Jamie would just have been Frazer Hines with a Scots accent."

Frazer had no difficulties with the accent he was required to assume: "My mother is Scottish, my father came from Ipswich and I was born in Yorkshire. I can't actually do a Suffolk accent but I can manage the other two!"

Frazer regards his period of *Doctor Who* as the most inventive: "You never knew what Patrick was going to do next, he was tremendously wacky and original. Then there were the girls, Debbie and Wendy. I couldn't express a preference between then, they were both such fun to act opposite. Jamie and Victoria were closer because she was more of his time, more of a lady and she wasn't so at home with the technology as Zoe. I always wished that Debbie had kept her crinoline instead of going into mini-





Above: Frazer Hines as Jamie, with Patrick Troughton as the Doctor, in *The Mind Robber*. Right: Jamie, the Doctor and Zoe (Wendy Padbury) in *The Dominators*. Below: Frazer Hines returns as Jamie in *The Two Doctors*, pictured the latest one (Colin Baker).



skirts, so that we'd have had the Doctor with his baggy trousers, me with my kilt and Victoria in her crinoline – what a team that would have been. Victorian ladies didn't show their ankles, never mind their legs, but Patrick and I weren't complaining!

"Both girls were so easily teased. We never had a cross word or even a, 'Could you cool it please?' There was the famous occasion when we were rehearsing in a church hall and I'd undone Debbie's kilt. She got up, it fell off and I seized it. She was chasing Patrick and me to get it back when the vicar turned up. Debbie stopped and curtsied and we all fell about."

Frazer has a lot of admiration for the majority of the scripts used in his era: "I used to take a lot of the Scottish out of them though, because sometimes the writers would put in something like 'och ranae the Doctor noo' and I'd just say, 'I can't do that!' It had to be a sort of mellowed accent to sell abroad. Nobody's ever picked this up but Jamie started off with a Highland accent, which I dropped because it's basically rather boring and monotonous. It ended up quite different."

"I thought *The War Games* was terrific, I loved seeing all the different soldiers, Confederates and Romans and so on. I always found the Cybermen stories frightening, because the actors inside were so much taller than me. They were good scripts, those ones. I liked the

Quarks in *The Dominators*, they were like cute little pals. They ought to bring them back now, because they looked very good – not like men dressed up in suits. The Ice Warrior stories were excellent and, of course, the two Yeti stories I loved, although we had a few problems with Jamie in *The Web of Fear* and it took quite a lot of work to get it right. It was worth it in the end, and we all loved making it – I especially enjoyed working with Debbie's dad, Jack Watling."

Working with Jack Watling caused Frazer to remember one of the many practical jokes played on co-star Deborah Watling: "We were in our usual huge, draughty rehearsal room, which was tremendously echoy. Debbie was supposed to be in this trance and Professor Travers had to say, 'Victoria, Victor-

INTERVIEW

ia. Jamie, what are we going to do?' He suggests 'shock' treatment, but even this doesn't work. When it came to doing this, both Jack and I saw this huge prop box, full of stuff for the rehearsal. We were supposed to shock her by dropping a stool behind her, but while Debbie was sitting there, acting away in her trance, we substituted the prop box and let it fall with the most enormous crash. It was like *Tom and Jerry*, and Debbie leapt about a mile. When she realised what we'd done she screamed, 'You swines, you swines. My own Father, too!'

I asked Frazer if there had ever been anything in the show that he hadn't gone along with: "There was only one thing I got worried about and that was when we were making *The Evil of the Daleks*. Jamie had to fight Kemel, a giant Turk, and it was going to be a great set piece in one of the episodes. However, I said I didn't want Jamie turned upside down or anything undignified while wearing a kilt. I pointed out to Innes that Jamie was supposed to be a real Scotsman, and that we had to arrange the fight bearing this in mind, so that nobody would be

offended."

Frazer has fond memories of many of the directors he worked with on *Doctor Who*: "Poor old Duggie Camfield was excellent and great fun to work with. Derek Martinus was very challenging – he knew how actors thought and he could allow us the chance to be silly, knowing that when he wanted a serious run we'd do it. Some directors don't have a sense of humour. If you start doing something like *Doctor Who* seriously from day one, by the time you're in the studio the actors won't be able to look at each other without falling about. That approach didn't always work, however – when we were at Ealing filming some of the Salamander scenes for *The Enemy of the World*, Patrick had to be terribly trouble-stricken, but he couldn't get the line out without Debbie or me sending him up. He said, 'Stop it, we've got to get this done,' but it was no good. When he finally got the line out, I had to say the next one, which I promptly messed up. Poor Patrick had to start all over again!

"Gerry Blake was another superb

director. Whenever and wherever we filmed we'd always get spectators, usually of the knotted-handkerchief cap and rolled-up trousers variety. Filming in Snowdonia for *The Abominable Snowmen*, all these locals turned up asking if we were making a film, and being very dry about it all. Gerry said to us, 'Watch this,' and put on this wonderful Hollywood director's voice shouting, 'No, no I want that mountain moved seven inches to the left!' It was such a great team that the prop lads immediately picked up some shovels and said, 'Very good, Guv!' All the stunned locals could say was 'Flippin' 'eck, they're going to move the mountain!'

"We had a lot of rain on that one, too, so that the Yetis were falling about all over the place. We went way over time and nobody minded. I always preferred location work, it was a chance for some fresh air. Of course it was often cold, and in Wales Gerry Blake used to produce a flask of vodka to keep us warm! A good director, Gerry!"

In the days when *Doctor Who* was on screen virtually all year, unexpected illness could cause havoc with schedules. Luckily, such occurrences were rare but during the recording of *The Mind Robber*, already a troubled production, Frazer contracted chicken pox and was unable to appear in one of the episodes: "So Hamish Wilson took my place for the recording I had to miss. It was lucky it was that sort of a story, with all that weird fantasy element, because usually you wouldn't have been able to change a companion's face like that. The idea of the Doctor having to re-assemble Jamie's face from a still photograph – and then getting it wrong so that Hamish could fill in – was brilliant. Television people are very good at getting around that kind of situation – if I'd broken a leg, they'd have stuck me behind a desk or something!"



Frazer didn't find the week-in, week-out recording pattern of that time particularly gruelling: "I never felt under pressure and the BBC were very good about allowing for re-takes. Now, of course, its more leisurely and the film locations are great – before long they'll be shooting on the Moon!"

Frazer Hines was a big television name by the time he left the programme and he enjoyed all the attention that went with it – except on one notable occasion: "I got a lot of mail and a lot of recognition in the street which was fine until one evening when I was going home in Chiswick and this big drunk bloke staggered up to me and said, 'Just a minute, sonny. You're on telly aren't you?' I said 'yes' and thought 'here we



go'. 'You're that Scot fellow – the young hero?' and I nodded, thinking any minute now he's going to smash me one. I was getting ready to run when he suddenly said, 'What happens next week? I'm on night shift and I'm going to miss it.' I told him and he thanked me and went off, leaving me feeling very relieved."

In spite of the attention, Frazer was under no illusions as to the nature of his role: "Whenever Patrick used to whinge, 'I've got all these lines to say and all you little brats have to do is ask me how? and

when?' I'd tell him this: 'You're being paid to say all the lines, Wendy is being paid to get the dads in from the kitchen and I'm paid to keep the girls from doing their knitting. It was very clear-cut.'

Frazer was always especially keen to do his own stunt work, except when it was too dangerous: "I learnt a lot from doing *Doctor Who*. One of my best friends is a stuntman called Roy Alon, who, funnily enough, has just done a *Doctor Who* (*Vengeance On Varos*). When I was contracted for *The Two Doctors* I phoned up and said if there

Far left: A colourful scene from *The Mind Robber*. Left: Jamie encounters Professor Travers (Jack Watling) in *The Abominable Snowman*. Top: *The TARDIS* crew of the Troughton era.

were going to be any dangerous stunts I wanted my stuntman, Roy, who had worked with me on *Emmerdale Farm*. In the event it wasn't necessary but usually I liked to have a go and do it myself."

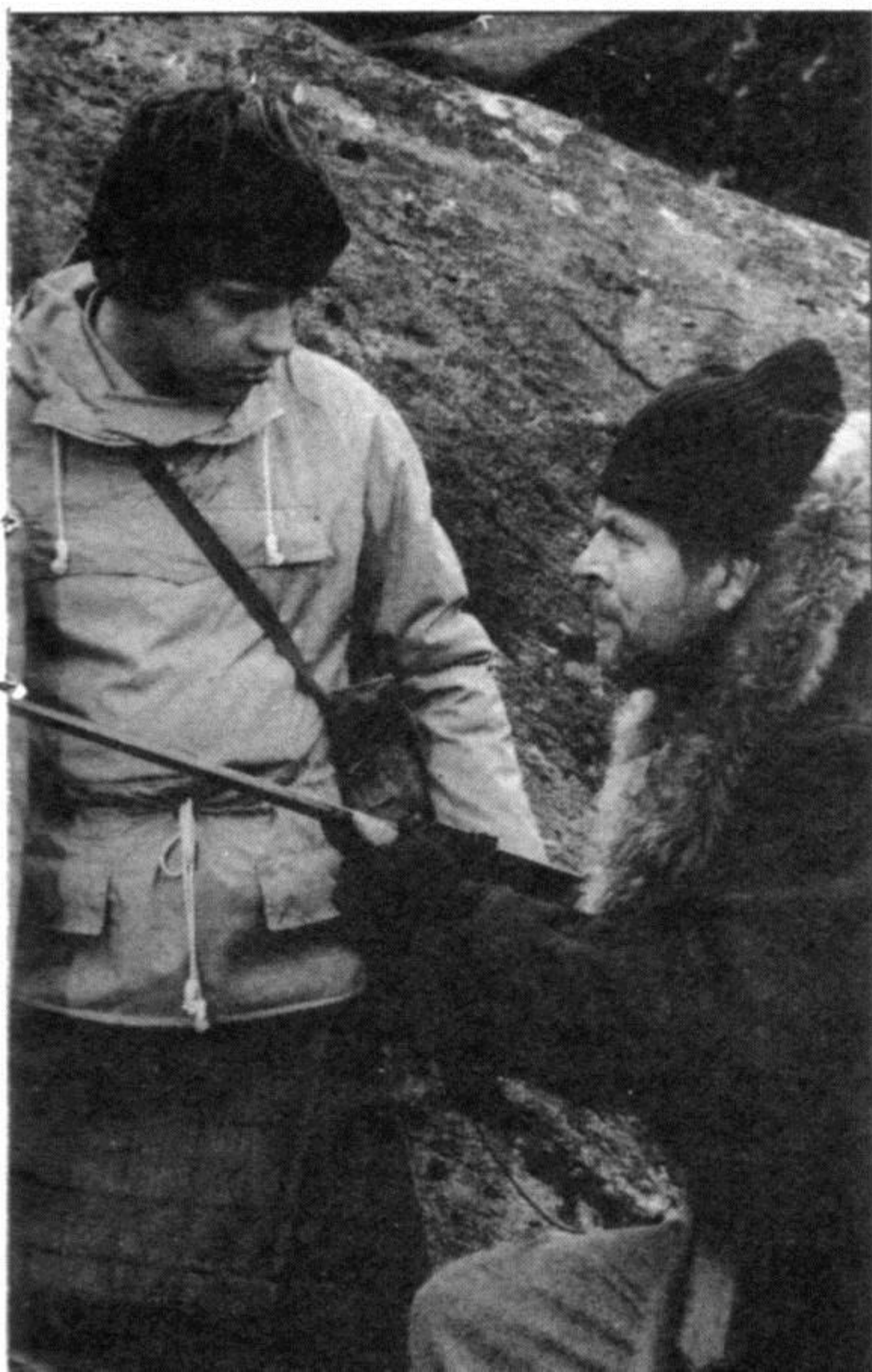
Talking about stunt work brought Frazer to a hair-raising incident which occurred during the location filming of *The War Games*, which was nearly his last story in more ways than one: "David Maloney was the director. Patrick and I had to stand beside a bomb crater while they set off this massive explosion 'next door'. We asked to see the explosion but we were told, 'No, no. It's all set up now.' We weren't happy, because we wanted to know what to expect and whether it would shock us or not. David said, by way of compromise, that he'd get the explosives expert to come and re-assure us. This chap came over and he had half a face and only two fingers on one of his

hands. Pat and I took one look at each other and said, 'Blow it up.' They set the thing off and they'd put too much of the stuff in. A huge great boulder landed just where Patrick and I had been directed to stand!"

Another David Maloney story was also one of Frazer's least favourite shows: "I didn't like *The Krotons* at all, it was definitely one of the worst ones. It looked cheap – in fact, it was cheap. I seem to remember that they had a four-episode slot left to fill in a hurry and so it was all very rushed and makeshift. I was disappointed that they chose to repeat that one, although I know they've wiped a lot of them. They've still got *The Mind Robber*, though, and that's the one I'd like them to repeat."

Frazer watched all his performances in the series: "I always watch whatever I do, because you can get into a lot of bad habits acting in a long-running thing. You begin to notice a mannerism cropping up again and again and if you watch yourself, you can spot things like that and correct them. One example in *Doctor Who* was that I noticed at one stage that every time I was supposed to be puzzled I'd start scratching my head! Watching yourself is a valuable experience from a professional angle if nothing else. Other than that as far as watching the show goes I saw very little Bill Hartnell, a lot of Jon Pertwee and I've not seen a lot since."

One of the main reasons Frazer stayed so long with the show was because he found it such fun to do: "In *The Web of Fear* we were down in the tube and Victoria had been captured. I had to find a handkerchief and say 'Doctor, this belongs to Miss Waterfield, I'd recognise it anywhere! For the last camera



rehearsal I got wardrobe to give me a pair of frilly knickers instead. We did the scene – ‘Doctor, these are Miss Waterfield’s, I’d recognise them anywhere,’ and Patrick said, ‘Yes Jamie, you’re right,’ and put them in his top pocket. They went round every set that day – we’d produce them to mop our brows and so on, until the camera crew were convinced they really were Debbie’s. All she could do was stand there and say, ‘They’re not mine, they’re not!’

“I remember once we debagged Patrick inside the TARDIS, just before he was due to make his exit – which he eventually did, wearing a BBC towel! It’s fascinating how we went straight back into this lovely atmosphere during *The Two Doctors*, and it was interesting to watch the rapport between Colin and Nicola. Poor Nicola got sent up in just the same way we used to send up Debbie and Padders. In one recording, Colin had to splash her face with water to bring her round and then we all had to dash off. Nicola was a bit nervous about doing this – maybe she suspected.

“We did one take on it, and it was going to be the last scene that day, so it was important to get it right. The first take was perfect but we didn’t tell Nicola that, and on the second Colin threw the whole jug over Nicola. She sort of exploded, absolutely drenched – but went on with the scene. Because she was half-drowned she didn’t get all her lines out and when she realised it was all a joke, it was exactly like it had been with the other girls – ‘You pigs, I love you, too!’ Great fun!”

Frazer is one of the few *Doctor Who* stars to have recorded a pop record whilst in the show. In fact, there was another disc recorded by Frazer which never reached the shops: “I’d always wanted to make a record and the late Alex Harvey wrote one for me, which we did for a chap called David Firmstone, who never realised it. It was called ‘Jamie’s away in a time machine’ and if anybody’s still got the tape, I’d love to hear it. After this, came ‘Who is the Doctor’, which came out of me playing football for the Showbiz 11. One of my many friends there was a guy called Barry Mason, who, with Les Reed had just written ‘Delilah’ for Tom Jones, ‘The Last Waltz’ for Humperdinck and a couple of other hits. They wrote me a record and I was their only flop! It came out in 1967 and apparently still sells as a sleeper. It was fun while it lasted, though.”

After three years and over a hundred episodes of the series, Frazer decided to leave. I asked him if he had originally intended to leave earlier, and if he was aware of the typecasting trap: “I was

going to leave about six months before I did, but the BBC pointed out that Patrick was leaving at the end of his current contract and would I hang on and go with him? I agreed and then Padders said, ‘If you two are leaving, I am too.’ By the end it was very tiring and I had got to the point where I kept on having to say, ‘Look at that monster!’ and I just couldn’t any more. It was all getting a bit tedious. I quite liked the way he was put back in his own time, because if they’d married me off or killed me, I’d probably be out of the running if they ever thought of bringing me back. The trouble with being married off is that the actress might not want to return and so I was glad they did it the way they did.

“I was aware of typecasting but if I’m in a long running show like *Doctor Who* or *Emmerdale Farm* and the character I’m playing has an accent, I don’t mind doing it. I was in *Emergency Ward Ten* way back for about eighteen months, playing a medical student and the producer wanted me to become a regular. However, the character dressed in my sort of clothes and talked in my sort of accent so, in view of the typecasting threat, I said no.

With Jamie I could hide behind the kilt and the accent. When I finally left, my agent used to get people saying ‘Oh, but Frazer’s Scottish, isn’t he?’ whereupon he would arrange a lunch meeting and I would walk in – without the kilt or the accent – and it would all be fine. Having been away for so many years and having done so many other things, I’m delighted to come back.”

Frazer is sorry he wasn’t able to appear in more of *The Five Doctors*: “A lot of letters came in saying that people were disappointed I was only in the special for a few minutes. It was originally intended to have me in with Patrick all the way through, but I’d just finished doing a pantomime at Lincoln and York-

shire TV wanted me back for *Emmerdale* where I was under contract, and where they had already written scripts involving me. They did agree to release me for a couple of days and so that little scene was specially written in at the last minute. Within a very short time, it was as if we had never been away and, like John Nathan-Turner said to us, as if we’d been kept in storage for fifteen years. We had a great time, giggling on the rehearsal room floor and being silly. I think one or two of the other Doctors looked across that room and thought, ‘Our team was never like that.’

Shortly after *The Five Doctors* came the surprise news that Frazer was to leave *Emmerdale Farm* and return, in a guest role, to *Doctor Who*: “I hope it will make up for me not being in most of *The Five Doctors*. I’ve known Colin on and off and he’s terribly witty with – Jaqueline Pearce is amazingly ‘evil’! We had a whale of a time filming in Seville, we used to drink gallons of lemonade and coke. I kept thinking, ‘Oh dear, I’m going to put so much weight on’, but I didn’t, simply because it was so hot I sweated it all off.”

Frazer says that making *The Two Doctors* was a couple of months of tremendously enjoyable hard work, something clearly reflected in the finished result. Frazer credits a lot of the pleasure of making the story not just to the fact that he was coming back to a show he knows and loves but also to the enthusiasm and originality of the team now in charge of the programmes: “Peter Moffatt is a super director, and I think the script is very true to the spirit of the series as Patrick and I remember it. It’s a good story for Jamie and it’s been enormous fun to do: in fact, I’d love to do another!”

I would like to thank the *Doctor Who* production office for arranging the interview and especially the *Two Doctors* production manager, Gary Downie.



Ronald Allen (left) as Rago and Kenneth Ives as Toba from *The Dominators*, a story from the Frazer Hines era of *Doctor Who*.

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The Unfolding Text

John Tulloch and Manuel Alvarado

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Doctor Who: The Unfolding Text

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UNSUITABLE FOR CHILDREN?

We view the critics' case

After Mary Whitehouse had set the ball rolling with her campaign against *Doctor Who* being shown at a time when children could watch, she received letters of support from many parents. One of these parents was the Vice-President of the South Australian Council for Children's Film and Television.

She wrote: "Through experiencing this programme's impact on my own children and from discussion with other mothers in Australia, I've found that *Doctor Who* produced a great deal of tension and was most frightening at times. A recent episode, viewed in Britain, contained scenes of helpless adults in a state of terror – surely greatly upsetting to those very young children known to be watching television at that time. Responsibility for what their children view lies with parents, but given the place of television in the family setting, reconsideration of the time slot of *Doctor Who* by the BBC seems warranted."

The episode she describes seems to be part 2 of *The Sontaran Experiment*, in which the Sontaran Field Major Styre tortures a number of human colonists.

Support was not expressed in the letters the BBC received. Disgust at Philip Hinchcliffe's policies was more common. One lady wrote: "*Doctor Who* was once a fantasy adventure serial for children. Not any more, though: in today's episode we saw the Doctor and his friends, lost in a corpse-strewn minefield, wrenching gas masks from the faces of dead soldiers in order to survive an attack by poison gas themselves, captured by Nazi-pattern stormtroopers and finally pursued through a foggy, nightmarish landscape by the repulsive results of 'failed experiments in human genetics'. It was brutal, violent and revolting – totally without point or plot – yet convincingly enough done to be really terrifying for many normal children, and to put some very nasty ideas into the heads of some of the growing number of disturbed ones.

In this second part, Martin Wiggins looks at the continuing criticisms of Doctor Who, from Mary Whitehouse's early success to the present day . . .



Does the producer of this unpleasant effort *really* expect a not-too-bright child to know the difference between grim reality on the Falls Road or in Cambodia, and a jolly little Saturday romp with the Doctor?"

Philip Hinchcliffe replied: "Though I am sure that most of our audience realise they are watching fiction not fact, of course, ultimately, we have to rely upon parents in the home to decide whether a programme is suitable for their child. We do take great pains to ensure that we never depict any act of violence which could be dangerously copied by children. The episode to which the correspondent refers was the first of a six-part story, *The Genesis of the Daleks*, which, in fact, will be seen to adopt a clearly moral attitude towards senseless warfare."

TEA-TIME BRUTALITY?

Though it was the first two episodes of *Genesis of the Daleks* that prompted Mary Whitehouse to declare, "*Doctor Who* has turned into tea-time brutality for tots," it was not until *Pyramids of Mars* later in the year that the *Daily Express* columnist Jean Rook noticed what she called the 'extremely nasty turn' the series was taking: "Doctor Who's girl assistant was stalked through a snapping, crackling autumn wood by two seven-foot, grey-bandaged Egyptian mummies. Twin Franksteins who would have put the wind of heaven up Peter Cushing. I thought them strong, if not fetid, for a 'children's programme'. With wiser hindsight I shudder to think that, while I was frying his fish fingers, my child was alone in a room with a programme which could have screwed



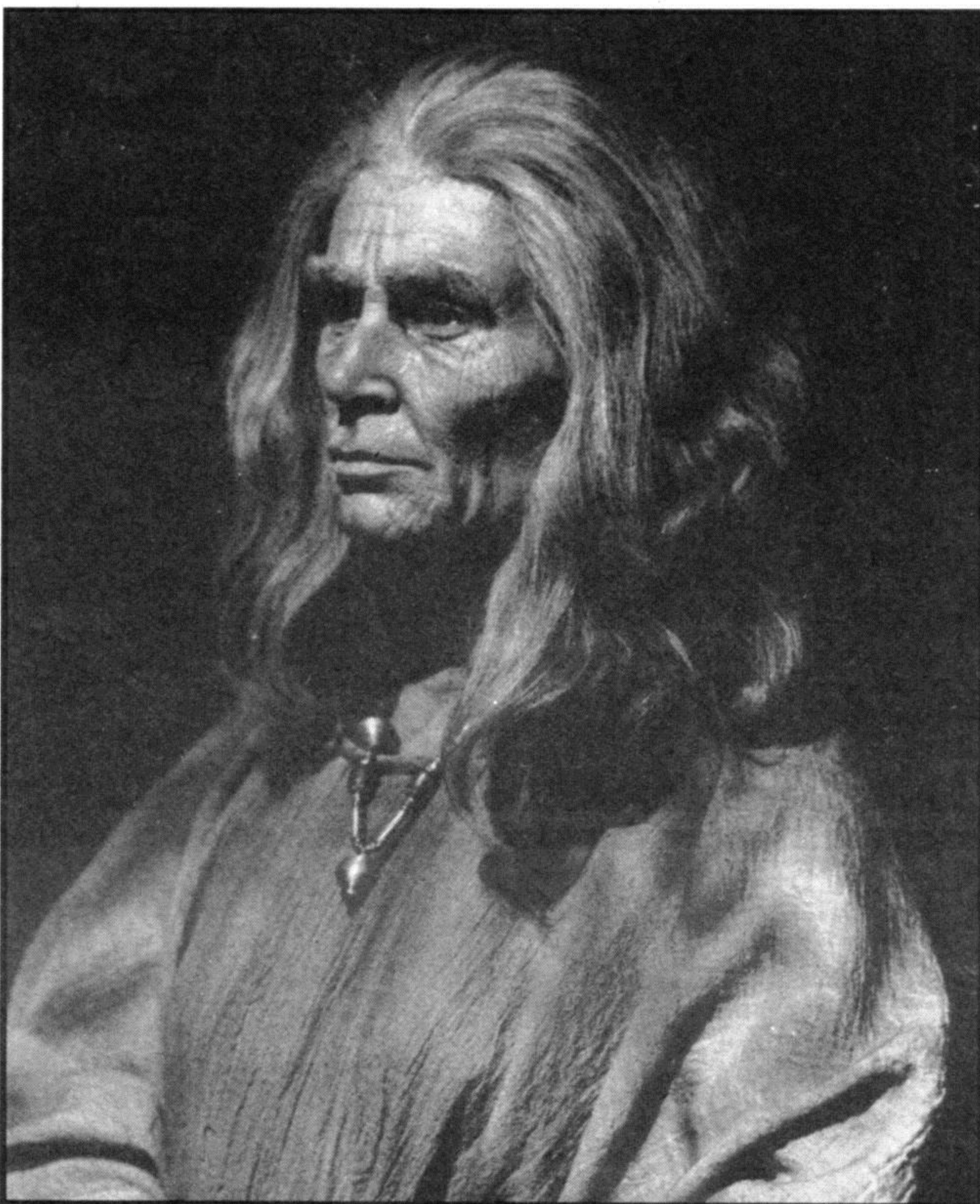
up and permanently crunched his nerve with one mummified hand. *Doctor Who* is no longer suitable for children. It has grown out of a rubber monster show into a full, scaly, unknown horror programme. Compared with it, an old Hammer movie wouldn't crack toffee."

As if 'revolting' genetic experiments and 'fetid' Egyptian mummies were not enough, there was worse to come in *The Brain of Morbius*, which included a decapitation, experiments on dead bodies and a disembodied brain, seen first bubbling in a tank and later lying quivering on the floor in a pool of green slime. Mary Whitehouse thought this "some of the sickest and most horrific material ever seen on children's television". A caller to the BBC, however, was more concerned by the scene in which the Sisterhood of Karn tried to burn the Doctor at the stake, which he felt was encouraging children to play with fire.

Not long afterwards, Mary Whitehouse spoke about *Doctor Who* more generally: "Strangulation – by hand, by claw, by obscene vegetable matter – is the latest gimmick, sufficiently close up so that they get the point. And, just for a little variety, show the children how to make a Molotov cocktail." This 'variety' took place when the ex-mercenary Scorbey tried to attack the alien Krynoid with a petrol bomb in *The Seeds of Doom*, a story which several children interviewed for the BBC2 documentary on *Doctor Who* the following year, remembered as being particularly frightening: "The vegetable man gave me a nightmare," said one, and another little girl remembered with obvious disquiet the scene in which the villainous Harrison Chase was crushed in his own compost-producing machine and had his remains pumped into the soil of his garden.

TAKEN TO THE TOP

What the *Daily Telegraph* described as Mary Whitehouse's 'over-squeamishness' was further in evidence over *The Deadly Assassin*, which included a lengthy and violent dream sequence running from the end of episode 2 to the beginning of episode 4. What Mrs Whitehouse was most upset by was the two cliffhangers involved, which she thought were 'sadistic'. In the first, the Doctor had his foot caught in the points of a railway line as a train rushed towards him, and in the other the villain attempted to throttle him while holding his head underwater. This time Mrs Whitehouse took her complaint to the top and wrote to Sir Charles Curran, who was then the Director-General of the BBC. "My personal reaction to the sight of the 'Doctor' being viciously throttled underwater is unimportant," she wrote. "What is important is the effect of such material – especially in a



modern setting as this was – upon the very young children still likely to be viewing."

Insisting that "no-one has to take my word that such material is likely to disturb", she went on to enlist the support of the BBC's *Guidance Notes* for producers on the portrayal of violence on television, which warned against "creating raw material for a nightmare" and "an over-detailed portrayal of death or lingering on frightening close-ups", and particularly against the use of violent cliffhangers.

"For young children, even a week may be too long to wait for reassurance that the characters with whom they identify

are safe," she said. With the throttling scene in particular, she believed, Philip Hinchcliffe had ignored every one of these warnings. "So what are we to do?" she continued. "Sit back and say nothing when – after panning to the contorted visage of the demented murderer – the final shot of this particular episode was a close-up shot of the Doctor's apparently drowned face lying still beneath the water? Nothing said – a new barrier broken.

"What finally persuaded me to write to you was a story I heard from a young mother who lives nearby. During the week following the programme, her son of five said to her, apparently a propos of

UNSUITABLE FOR CHILDREN?

nothing in particular: 'Mummy, I know what to do with (his younger brother) when he makes me cross. I shall hold his head under the bath water until he's still like the man did with Doctor Who.' The truth of the matter, of course, is that *Doctor Who* was always intended as an early evening adult viewer catcher – catch 'em early and you've got them for the night, so the 'research' shows. After all, we must keep our priorities right, mustn't we?"

TOO REALISTIC

Sir Charles Curran replied in a personal letter: "I want you to know that the television service was not totally satisfied with the way this particular adventure developed. With hindsight the service does accept that one or two viewers may have imagined that Doctor Who's dreams were reality. What actually happened was that the head of the department responsible felt, before these episodes were transmitted, that some of the sequences were a little too realistic for a science fiction series. Accordingly several of them were edited out before transmission. The result was what you saw on the screen and which I myself think was reasonably acceptable. However, with hindsight the head of the department responsible would have liked to have cut out just a few more frames of the action that he did."

Not surprisingly, those few frames (the very last of episode 3) were missing when the BBC repeated *The Deadly Assassin* the following summer. Moreover Philip Hinchcliffe was moved off *Doctor Who* to work on another programme, and his successor Graham Williams was given orders to bring down the levels of horror and violence in the series. Mary Whitehouse told the press, "I am very pleased with this acknowledgement that a mistake of judgement has been made."

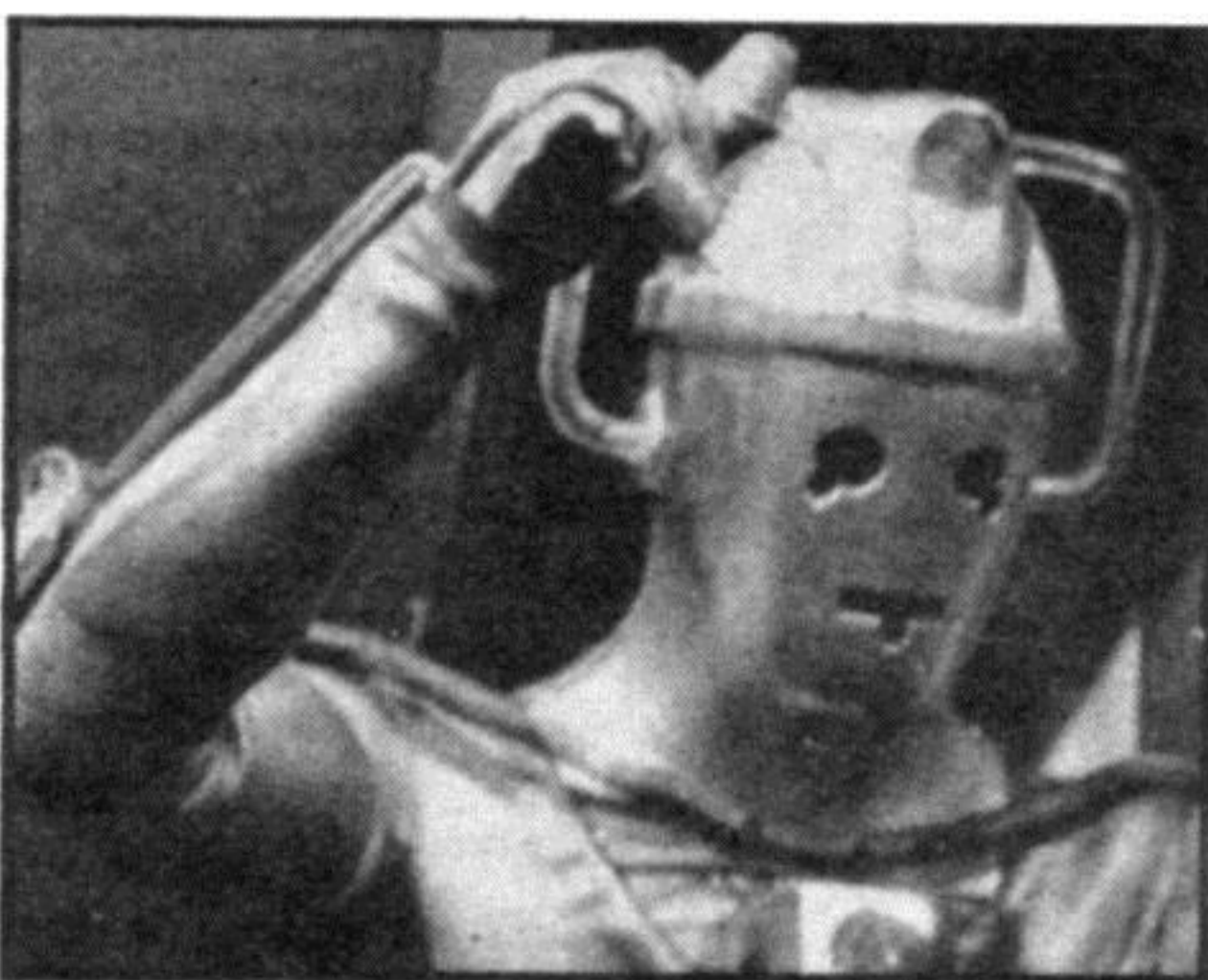
Hinchcliffe's last few serials went by with only a few tremors of controversy. The Doctor's new companion, the warrior Leela, carried a knife, which was to worry parents who thought knives too accessible to children and didn't like the idea of their offspring stabbing each other. The thing about Leela that worried the children themselves, though, was her scanty costume, and they wrote in to Louise Jameson asking her to "start putting clothes on".

There was more strangling from the title characters of *The Robots of Death*, and a mother wrote to *The Sun* to say that she had caught her son trying to strangle his sister after seeing the story. However, contrary to what the authors of *Doctor Who: The Unfolding Text* say, *The Talons of Weng-Chiang* drew virtually no complaints at all.

Generally speaking, Graham Williams succeeded in reducing the number of complaints the BBC was receiving about Doctor Who, but he didn't manage to eliminate them altogether. Shortly before his first season was broadcast, a lady condemned the amount of violence in BBC trailers, one of them for *Doctor Who* (which presumably contained material from the forthcoming story *Horror of Fang Rock*). A few months later, a Marplan poll conducted for *The Sun* showed that 19% of children still thought that *Doctor Who* was too violent.

A PSYCHIARIST SPEAKS

In 1978, however, there was published a study by psychiatrist William Belson which showed that, though *Doctor Who* was one of the more violent science



fiction programmes on television, 'science fiction violence' as a category did not encourage boys to commit acts of violence themselves: "The monsters' belligerent antics are so ridiculous and far-fetched that boys, no matter how scared, know they have nothing to do with real life." This didn't stop a *TV Times* survey published in early 1980, finding that the programme which mothers most wanted to ban was *Doctor Who*, however. The reason was the programme's portrayal of violence and cruelty. The most recent story was *The Horns of Nimon*.

When Terrance Dicks's vampire story *State of Decay* was shown later in the year, it was not a parent but a peer of the realm, Lord Melchett, who objected – not to any element of horror in the story but to its presentation of bats. Fearing a

setback to the cause of conservation, he tabled a question in the House of Lords pointing out that no species of British bat is harmful to human beings like those in the story, though some were in danger of extinction; he went on to ask the government to have the Nature Conservancy Council take the matter up with the BBC.

The Earl of Avon supplied a written answer: "I am sure that we can leave the question of the public image of bats to the NCC."

It was the public image of lepers that was in danger about eighteen months later when *Terminus* was shown. The story dealt with 'lazar disease' (an old name for leprosy) and its presentation in the first two episodes drew a complaint from the Leprosy Mission which was published in the *Radio Times*: "The learned Doctor was indoctrinating youthful watchers with mediaeval ideas about a mildly contagious disease. He was guilty of perpetuating the ignorance and fear which still make life difficult for the world's 15 million leprosy sufferers. 'Don't touch them, you'll die' – only of laughter or indignation. It certainly is science fiction."

THE CRITICS ANSWERED

John Nathan-Turner replied, "I apologise for any distress this story may have caused. Perhaps initially it did evoke mediaeval ideas about leprosy, but by the end of the four-part story, not only had we learned that 'lazar disease' could be cured, but also one of the Doctor's





loyal companions (Nyssa) had decided to stay behind with the lazars to help with research into the easiest methods of treatment. *Doctor Who* is science fiction, not fact."

Peter Davison's last season as the Doctor provoked more complaints than there had been for seven years. According to one mother, *Frontios* was "really not suitable viewing for children of any age" because it had scenes showing "a dead man (*Captain Revere*) driving a machine" and Cockerill "being sucked under the ground while others looked on callously ignoring his cries for help".

The first complaint about *Resurrection of the Daleks* was in reference to the horribly burned skin caused by the Daleks' gas ("My three-year-old daughter was terrified; we had to switch off immediately."), and another lady wrote to *Radio Times* to complain that the first episode showed various characters smoking: "There was no need for it in the story, and it would have been just as good without it. Surely the BBC should give a good example on a children's programme." Several fans wrote back to say that *Doctor Who* is not a children's programme, and that it would lose a lot of its impact if "rendered tame and non-terrifying".

The BBC got another "barrage of letters" after Peter Davison's penultimate story *Planet of Fire* showed the Master apparently burning to death after failing to tap the planet Sarn's life-giving Numismaton gas. As John Nathan-Turner explained to *The Sun* a few weeks later, many of the complaints were simply about the writing out of a popular character, but, he said, "people also complained about the manner of his going", which upset some younger viewers.

So there you have it. Parents, television critics, 'watchdogs' – they have all complained about *Doctor Who* in their time. But, paradoxically, it is when the programme is the most "unsuitable for children" in the eyes of these people that it seems to be at its most successful, in classic stories like *The Dalek Invasion of Earth*, *Tomb of the Cybermen*, *The Brain of Morbius* and Marvel poll winner *Resurrection of the Daleks*.

By the time this article sees print, Colin Baker's first full season as the Doctor will be over, and there may be a few stories to add to the list. But, however loudly the complaints may be voiced, controversy still means interest, and as the American film producer Sam Goldwyn said, "There is no bad publicity." ★

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Once Upon a Time~Lord...



FROBISHER EATS A WORM



*As down the forest path they went,
They met a furry woodland gent.*



*With Brock the Doctor shares a joke,
"You really are such pleasant folk,"*



*Says Badger, "I'll give you a treat,
A juicy worm for you to eat."*



*The Doc declines its earthy charms,
But Frobisher has no such qualms.*



*Another path the two pals spy,
And wave their new-found friend goodbye.*



*Suddenly to their surprise,
The shadows are alive with eyes.*

The two friends walk on into the forest, and the first person they meet is a friendly old badger. "Good afternoon, Brock" says the Doctor. "Oh, good afternoon, Doctor," says Brock. "What brings you to this part of the Wild Wood?" "My legs," says the Doctor and Old Brock chortles good-naturedly. "Ho, ho! That's a good one," he wheezes, then offers the Doctor a huge fat earthworm for lunch. The Doctor declines politely,

but Frobisher, who has quite forgotten that he hasn't eaten anything for hours, takes the wriggly worm and Gulp! down it goes with barely a shiver! Feeling slightly ill, the Doctor takes his leave of old Brock. He walks further and deeper into the Weird Wild Wood and Frobisher has to waddle quite fast to keep up with him. Quite soon they both realise that they are being watched from the deep dark shadows.



FROBISHER WISHES HE HADN'T



*"Who's there?" the Doctor bravely cries,
But from the eyes there's no replies!*



*The Doctor tries to keep things cheerful,
Although his pal is looking tearful.*



*"Oh, Doctor look," the penguin groans,
"There's nothing here but skulls and bones!"*



*Next thing, an arrow whistles past,
"Let's skedaddle, Doc - and fast!"*



*"I'll catch you later, Doc!" he squeals,
And hightails it, as if on wheels!*



*Oh, no! He stepped into a noose,
"Help, somebody! Cut me loose!"*

It really is a most uncomfortable feeling. "Who's there?" calls out the Doctor. But all that can be heard in reply is the merry tinkle of laughter, and the slight rattle of spears on shields. "Don't be nervous, old chap," laughs the Doctor, "It's only the little people who live in the woods." "Yes, Doctor," replies Frobisher. "But what kind of little people? It seems to me that they're the kind of p-people who like to p-pick up a p-penguin!"

The Doctor swallows hard and wonders for the umpteenth time what he's got himself into. Just then, a small poison-tipped arrow thuds into a tree close by the penguin's head! Before the Doctor can say "What the. . . ?" the web-footed wonder has taken off like an Olympic athlete! But after taking only a few steps, Frobisher puts his foot in a monkey trap and that's the end! He dangles like over-ripe fruit from the tall tree!



Once Upon a Time~Lord...



HE WHO HESITATES IS LUNCH



*From the bushes hunters spring,
And tie his arms and legs with string.*



*These pygmies are the hungry kind,
They've got a penguin stew in mind!*



*Just as the Doctor gives up hope,
A figure swings down on a rope.*



*Then bounding over to a tree,
He cuts the little penguin free!*



*The hunters shout, boy are they sore,
Their lunch is on the run once more!*



*The Doctor lends a helping hand,
They leg it from that evil land.*

The Doctor watches from the bushes as the little people make off with his chum tied to a pole. "Oh, no," groans the Doctor. "What are they going to do with him?" Soon he has his answer, for, as he watches from the bushes a fire is lit and a large cooking pot placed over it. "Don't they know they can't do that?" gasps the Doctor. "It would be too horrible, too tragic. Why, penguins taste awful and give you terrible heartburn!"

But just then a strange cry rings out and a figure comes swinging through the trees on a liana. He wears only a loincloth and carries a hunting knife. Landing beside Frobisher, he cuts the penguin free and bids him escape. Frobisher does not need telling twice, he has already seen the penguin stock cubes in the pygmy chef's store cupboard! The two friends run as fast as they can from that terrible place.



"WHAT HAPPENS NEXT? YOU'LL JUST HAVE TO WAIT 'TIL NEXT MONTH, KIDDIWINKS!"

feature

WHITAKER'S WORLD

of Doctor Who

David Whitaker is one of the handful of individuals responsible for creating and launching *Doctor Who* onto its first unsuspecting public all those years ago. The others included Sydney Newman, Donald Wilson and the show's first producer, Verity Lambert. This feature is intended not just as a tribute to David, but also a chronicle of that first year of the programme. A lengthy interview conducted with David in the late seventies provides the backbone of the information used, but I wish also to mention the invaluable assistance given me by Gary Hopkins. The interview itself comes courtesy of Guy Deveson, to whom grateful thanks.

David Whitaker was interested in the entertainment industry virtually from the start. As he himself said, there was nothing quite so stimulating as being involved in creating illusion, entertainment and diversion, and the rewards were more satisfying than any pay packet could possibly be. Without having any firm plans for an ultimate profession, Whitaker nevertheless knew the vague direction in which he was aiming and his 'education' to this end at the 'university of the theatre' proved an important experience:

"I can't honestly say that I was ever entirely happy with myself at this stage. I was very restless, eager to get on and do something – prove to myself that I did indeed have something to offer. I think the fear of having no real talent was uppermost in my mind, though looking back it's hard to think why; I mean, once I

"Indispensable" probably best sums up David Whitaker's role in the creation of the *Doctor Who* series. *Doctor Who Magazine* regular Richard Marson does some time travelling himself to present a profile on this remarkable all-rounder.

involved myself in something, I could usually get on with it with a mixture of adrenalin and interest. Because I was so enthusiastic, it was always easier – the worst experiences of my career have always been when I'm not really in control of my own work and when I'm being asked to write to a formula that bores me."

Choosing to mix writing with producing, directing and acting, Whitaker was a proverbial 'jack of all trades'. It was not until the latter half of the 1950's that he began to move further and further towards writing full time, rather than the acting and producing that had occupied him up to then.

"I began to see writing more and more as the lifestyle that suited me most. While it can be just as transitory as acting, providing you can do it, there is an entirely different reward from writing and there is no doubt that it is eminently

personal. I got enormous satisfaction from my first successful writing ventures and with some of the encouragement I received from friends and employers alike, it quickly took over. I joined the BBC as a staff writer and story editor in late 1957, if I remember correctly, and was plunged into a hectic but wonderful few years of extremely hard and gratifying work."

AN IDEA IS BORN

Whitaker had been working at the BBC for some years by the time the concept of a new family drama series was suggested and he had proved himself not only a writer of some considerable talent but also a highly proficient editor of other people's scripts. Most important of all, he was by now a name which meant something to the 'powers that be' and thus it was that he became involved in bringing together the strands that made up the new family drama series *Doctor Who*.

"The first thing to remember about *Doctor Who* then was that we actually had a very reasonable budget for the time and were consequently feeling very vulnerable to failure; if it failed our careers would have been at least slightly tarnished. As it was Verity's first job as a producer, she had a lot to live up to and we were, to be mild about it, terribly, ►

WHITAKERS' WORLD of Doctor Who

terribly nervous. We were also terribly, terribly excited, excited in the faith we had been shown and about the series itself which, as an idea, got more interesting by degrees".

A pilot programme was made, *An Unearthly Child* its now legendary title, and after a few modifications, notably the toning down of the Doctor's nasty streak, the go-ahead was given for a full series. David Whitaker readily agreed to be the show's script editor for the first year's run of 52 episodes.

"People find it hard to conceive now just how much commitment working on any television series required at that time. We weren't that exceptional. . . but we had the burden of science fiction in that the illusion we were trying to convey had to be done with the relatively limited resources of the time. So often sets or costumes had to be made totally from scratch and one, albeit fairly minor, reason for the historical stories was that they at least took some of the financial burden off us.

"In those days the story editor was far more of an active element in the overall production, whereas now the job is more academic. I would often find myself liaising with props, advising our designers and dealing with any outside interests. I always went to as many rehearsals and recordings as possible, especially at first, but sometimes the pressures of paperwork would keep me away. When the show became a success so early on it was a tremendous feeling, one that I cannot quite describe. We all felt it though, because with the job virtually dominating one's living and breathing, it totally swallowed our private life. The pressures inevitably got less once we were underway, but the sense of belonging to a programme very much remained."

David Whitaker's most enduring contribution to the series is the brilliant mix of the eight serials that made up the first season of *Doctor Who*, and the formulation of a superb set of regular characters, led, naturally enough, by the William Hartnell Doctor: "There is no doubt in my mind that William Hartnell secured the success of *Doctor Who* for us, and that the BBC has always understood that only an actor of talent and personality could fill the leading role. The series was fortunate in its choices.

Verity was a splendid producer and we had the services of fine directors, such as Waris Hussein and Douglas Camfield. Raymond Cusick headed a list of designers who produced miracles out

of cellophane paper and battery bulbs."

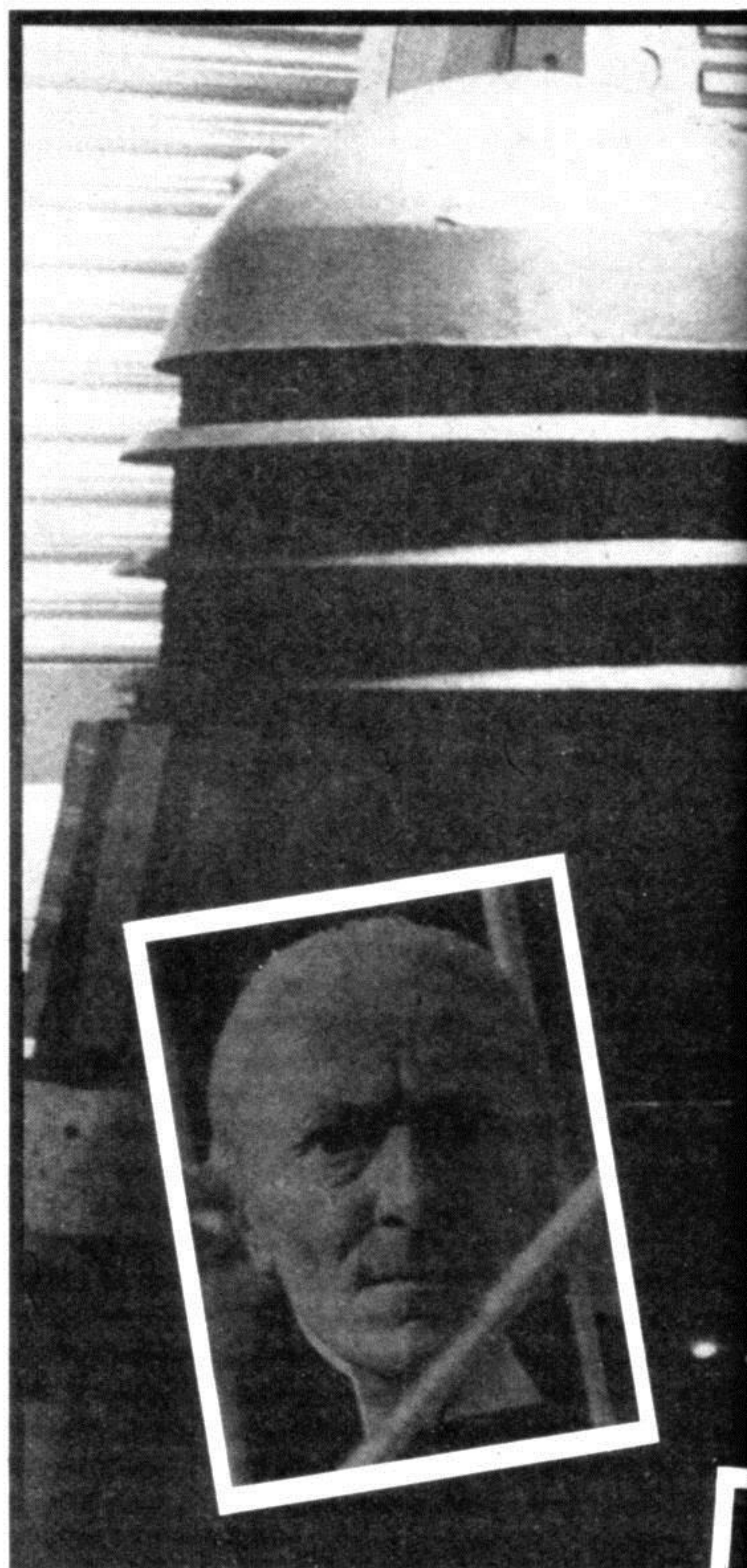
ENTER THE DALEKS

Terry Nation was one of the first writers asked to contribute to the infant series: "Ironically he didn't want to write for us, considering it rather demeaning that he had even been asked. However, in the end something – I think the collapse of another job – persuaded him to go ahead and do something for the show. That turned out to be *The Daleks*, and with it came two things, first a row and then audiences of an incredible number. The row came when it was thought that the Daleks would drag the show down to being puerile rubbish. One of our prime intentions was to keep an educational slant to it and Daleks were not felt to be in the right mould at all. Actually that Dalek story was educational, in an especially subtle way – it showed the dangers of war, pacifism and racial hatred. It contained many admirable and idealistic truths in it and it was also a jolly good adventure story.

At any rate we were allowed to go ahead and make the story, simply because none of the other scripts had been finished. When it was shown, not very long after being recorded, we were, and I don't mean this to sound smug, proved quite right. Terry then came up with another story for us and he has been writing on and off for the programme ever since – rather like me! One interesting thing was that we weren't actually intending to bring the Daleks back. I felt very strongly that we should try constantly for new ideas and treat new unexplored ground. As it turned out, their popularity ensured, in fact rather blackmailed us into commissioning, a sequel. The Daleks were a smashing invention, and I took to them at once. I would say they are worthy of Jules Verne."

THE PRESSURE AND THE PACE

David's own contribution to that first season was the strange two parter, *The Edge of Destruction*, which he had to pen as a rapid replacement for two stories that weren't ready for the studio: "This was a good example of the violent pace of my job. . . We had a choice – either the series went off the air until they were ready or I wrote a short story, say two episodes, using the sets we had in stock. That effectively meant a TARDIS bound story with no guest cast, and while this was good news for Verity on a financial basis, it was a fairly horrendous prospect for me. As I recall I spent about two days and most of two nights writing this weird, mysterious set piece that was to stand in for our proper stories. It was, to be frank, a bit of a nightmare, though it seemed to go down quite well with everyone except our understandably confused cast, who knew their charac-

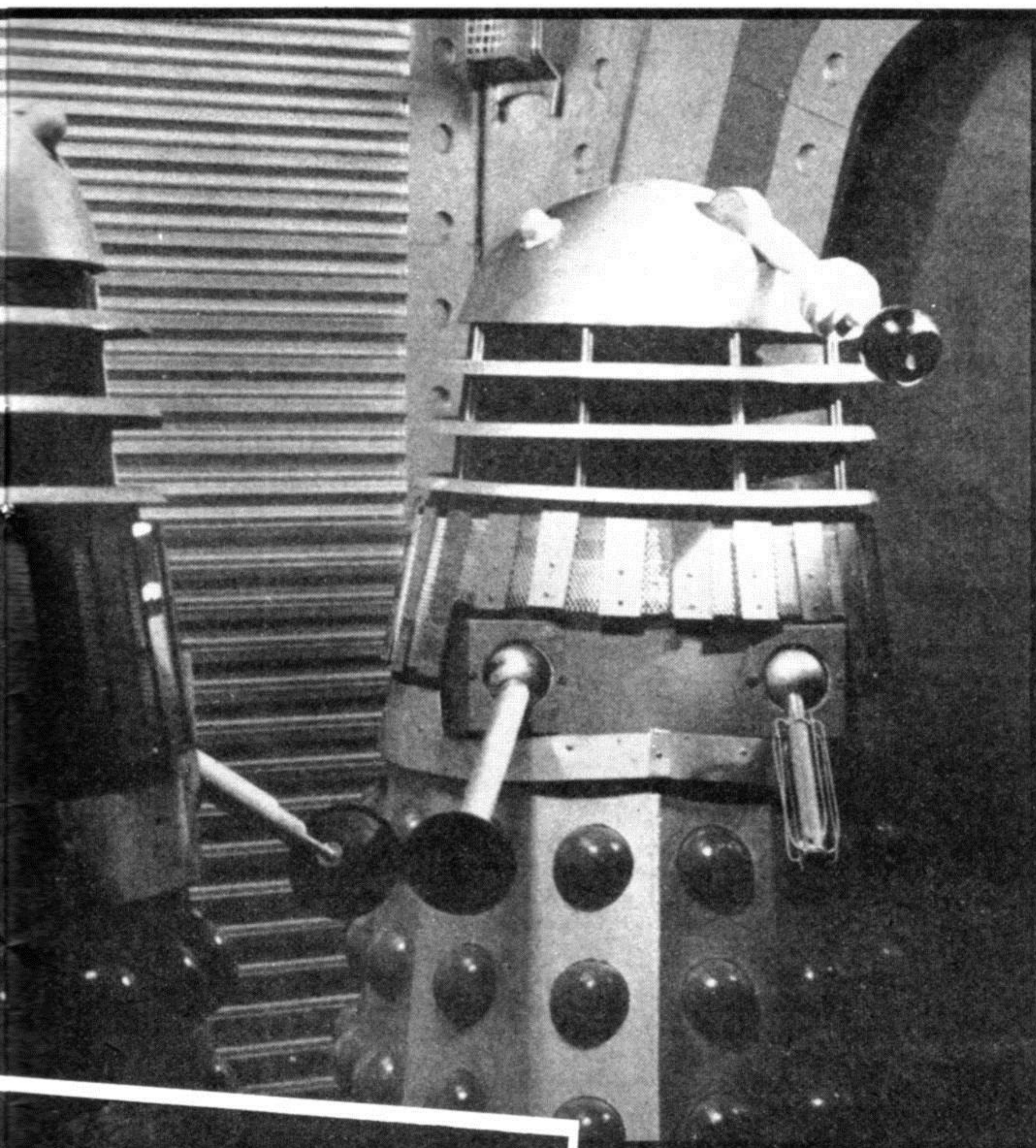


ters and couldn't quite grasp the totally discontinuous way in which, for dramatic purposes, I had to make them behave."

With the commissioning of Nation's *The Keys of Marinus* and Lucarotti's *The Aztecs*, a pool of writers quickly emerged: "We were all friends or otherwise friends of friends, who were then recommended to me. . . people I knew I could trust not only to produce a good story within the restrictions we had, but also who could produce their story to a very tight deadline."

FAVOURITE DOCTOR

Whitaker was always fondest of the William Hartnell Doctor: "At the very beginning we looked for exactly what Billy gave us. The Doctor was without a doubt a formidable man, so much so that I was once asked why we made him almost remote from the audience. That remoteness, I argued, was the very strength of the Doctor's character, for it established a respect for what he said and did, as well as making him a genuine father figure. I was keen, too, on ensuring that an aura of mystery remained around him. We had, after all, got a series that had as its title that most



potent of questions, Doctor Who?

Since we've learnt all about him, seen so much of what motivates him and since he has become very much more whimsical, an atmosphere has been lost. I can appreciate that process of discovering about the Doctor was the more inevitable the longer the series continued and I'm not really disapproving of the development. It's just, to me, a shame that the mystery has rather evaporated in favour of greater security and consequently lessened impact."

The first season closed with Dennis Spooner's *The Reign of Terror*, but originally the season was to have run on to

include the first two stories of the following season, *Planet of Giants* and *The Dalek Invasion of Earth*.

"By the time we were reaching the completion of the first fifty-two episodes, we realised there would be a second series. Thus the first stories were held over, in case we caught up with ourselves. I hadn't honestly planned on staying after that initial year, as for one thing I wasn't at all sure the series would continue. I had committed myself to working on another production, so I had to leave anyway. It was a shame but probably just as well for both me and the series. I was very tired and beginning, as far as *Doctor Who* was concerned, to feel dangerously jaded.

"For its part, the series could only really benefit from a new hand. About the last thing I had to do was help decide how Carole Ann, who wanted to leave, should be written out. It was an important decision, for it was the first main cast departure and we gave it a lot of thought. Susan became the first girl to be married off, but she was an important break – being, of course, the Doctor's granddaughter. We knew nothing would

part him from her, except the independent action of the Doctor himself. So it was decided that Susan would be given no alternative other than to go, and I think in the process we created one of the most moving scenes ever to be written and recorded for the series."

A NEW COMPANION

It was mutually agreed between Whitaker, Lambert and incoming script editor Dennis Spooner that Whitaker himself should write a two part introductory story for the new girl companion, at first named Tanni and then Vicki: "The new girl was intended to be something of a waif and stray, someone basically for the Doctor to adopt in place of Susan and to carry on her role in the series. I don't think it was a particularly inspired piece of writing but it was a necessary one."

The next script from Whitaker's prolific typing hand was an inspired piece of writing and is arguably the programme's greatest historical tale, *The Crusades*: "That is the story I am technically proudest of. It achieved almost to a word what I set out to depict and was peopled with some particularly interestingly real characters. I became fascinated with the relationship between Richard and his sister, which was almost incestuous in its intensity. I relished the dialogue that the story allowed me to write and the period itself was so interesting that it became almost a labour of love to produce a script worthy of the colour and depth of drama that had inspired it, within the limits of budget – and what was permissible for that time slot and indeed for that time, when television was not the liberated lady it has since become. The final satisfaction came with the truly inspired acting and direction – Douglas worked my words into some beautiful and taut images."

A NEW DEPARTURE

Whitaker's name did not appear on another *Doctor Who* credit for some time, although in collaboration with his friend and colleague Terry Nation he did write a stage play entitled *The Curse of the Daleks*, which was produced at the Wyndham's Theatre in 1965. He also wrote for the early *Doctor Who* annuals, produced two novelisations based on the show which became the first *Doctor Who* books, one an adaptation of the original Dalek story, the other a version of his favourite script *The Crusades*.

"I was approached as the most suitable candidate to write a *Doctor Who* book and once I agreed, found that I had taken on an incredible amount of work, because the whole of Terry's story had to be re-structured and largely re-written by me to make the thing stand up on its own as a novel, separate from the continuing threads of the mainstream television series. I was quite pleased with

WHITAKERS' WORLD *of Doctor Who*

the result and though it was hard work, I enjoyed it. The second book was much more straightforward and less complicated, though as I liked that one so much anyway, I found it enjoyable from the start."

Contributing material and additional dialogue for the *Doctor Who* screenplays, as well as liaising between the BBC and the film company, ensured David's ties with the series would remain undiminished, even following his departure from the post of script editor. With Terry Nation's lack of willingness to go on writing Dalek stories for the show, the producer Innes Lloyd and his script editor Gerry Davis approached Whitaker, who accordingly set down to work.

"However this was around the time William Hartnell was leaving and so, aware that the idea was to replace him with another actor, I wrote the Doctor's part as sketchily as possible, so that it could be easily altered. I then concerned myself with the rest of the story and delivered my script just before I was due to leave the country. It was a very different kettle of fish when it appeared and I wasn't desperately happy about the whole thing."

What had actually happened was that Whitaker had written far too much material for the allotted six episodes and his old colleague Dennis Spooner was drafted in to re-write the story, as Gerry Davis was too busy to devote the time to the massive pruning exercise required. Spooner had to write in much of the regulars' characterisation, as well as deleting long, unnecessary scenes, including a lengthy one involving the TARDIS food machine. If anything, the main fault of David Whitaker's writing was to remain his propensity to write too much: something clearly demonstrated by this particular incident.

It was to be the Daleks that Whitaker wrote for again, immediately on his return to England in early 1967. By now, he was in the middle of his term as the chairman of the Writer's Guild of Great Britain and this involved much travelling abroad. Work on other television shows and films such as *Submarine x-1* and *Attack On The Iron Coast* meant that less and less of his time could be devoted to *Doctor Who*, so that all these factors considered, it is surprising that *The Evil of the Daleks* is the classic it is. Whitaker was obviously too attuned to the show's now much changed formula to produce a flop. "That story had a lot to it, and it included a theme I'm very fond of – the lure of alchemy. It was a good opportu-

ity to write an atmosphere story and I had some pleasing characters to work with.

"It still suffered from re-writes, however, and although it was intended to be the final Dalek story, as Terry wanted to launch them in America, I didn't really think they'd be gone for good."

The Evil of the Daleks was a script that used a combination of history and science fiction to its most effective end and, as the story which introduced Victoria, remains a marvellous adventure in every sense of the word.

TECHNICALLY ACCOMPLISHED

David had a strong connection with Australia and worked in a wide number of shows there, playing a prominent part in the Australian film industry. Australia was also the setting of his next *Doctor Who* story, the underrated *Enemy of the World*: "I felt much happier with this one, though I was surprised when it was accepted, because of the importance of the Doctor's doppelgänger. I tried, naturally enough, to keep them apart as far as it was possible without it becoming an obvious cop out and I liked the end result. Patrick Troughton was well established now and he was super in this, not going too over the top with Salamander, as it could have been easy to do. For the time it was technically very accomplished, and it was a pleasant one to be involved with."

David also enjoyed his dramatisation and expansion of a Kit Pedler Cyber-story, *The Wheel in Space*, the story which closed the fifth season of the series: "Now that was a characters' story. I remember saying that the storyline as it stood wouldn't stand up to the number of episodes and because it had to be done, I decided to make the story slower by adding characters and expanding on those already there. The other restriction was the usual one – money. I managed to write an economical story, partly through keeping my set requirements down and partly by ensuring that only two Cybermen needed to be constructed. It played upon a sense of claustrophobia, and some of it – especially the Cybermats – became quite chilling. The most important aspect of that one was the introduction of the new companion, who was rather a difficult little number – I always felt she turned out to be a bit of a precocious brat, too intelligent for her own good."

Finally, electing to leave the shores of this country for permanent residence in Australia, Whitaker's last script for the show was re-written even more than *The Power of the Daleks* and was "probably my least favourite and not one I really want to remember." *The Ambassadors of Death* as it eventually became known started life as a Patrick Troughton tale entitled *Doctor Who and The Invad-*

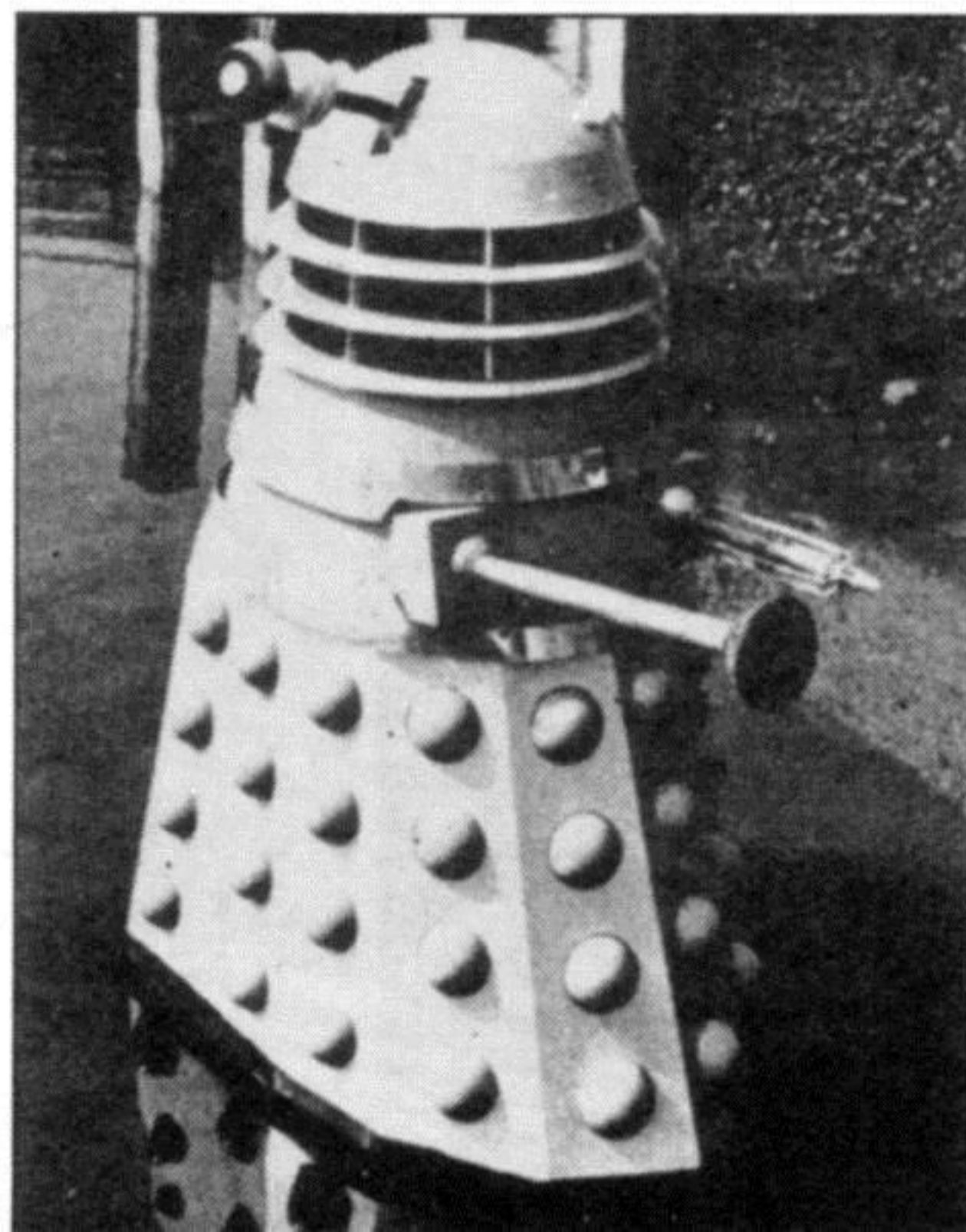
ers From Mars. With Whitaker unavailable to do more re-writes after he had, as Terrance Dicks, then the script editors put it, "written it to death" and with there being a massive amount of material for a seven episode slot, writer Malcolm Hulke was called in to salvage the story and make it presentable for production with new Doctor, companion, UNIT and all. Mac did a brilliant job, and *The Ambassadors of Death* is still populated with easily recognisable Whitaker characters, on top of being a highly enjoyable, if over-long, story.

David Whitaker's many and varied interests and his diverse professional occupations sadly kept him away from the series he had done so much to launch, and *The Ambassadors of Death* was the last of his televised stories, although he was contemplating a return to the show at the time of his tragically early death.

TRIBUTES

Those who worked with him testify to his perception, wit and extraordinary grasp of his own talents. To Verity Lambert he became "indispensable" as her right hand man for the crucial early months of the programme, while to writers like Terry Nation, Dennis Spooner, John Lucarotti and Terrance Dicks, he was a friend as well as a dependable working colleague. Other series, ranging from *Paul Temple* to *Mr Rose*, all benefited from his contributions, while an educated mind and a well travelled life-style gave his work an additional worth missing from other writers.

David Whitaker died on February 4th 1980, whilst working on his novelisation of *The Enemy of the World*, which he planned to follow with the *Evil of the Daleks* as a book. Whilst we were unfortunately denied these, Whitaker's work lives on and whatever else is said of his *Doctor Who* scripts, one thing remains clear – the flair he displayed in helping to create probably the world's greatest science fiction series stayed with him right up until his final contribution to the show, and as old friend Eric Paice once said, "he never ever lost the knack"★



THE CRYONS



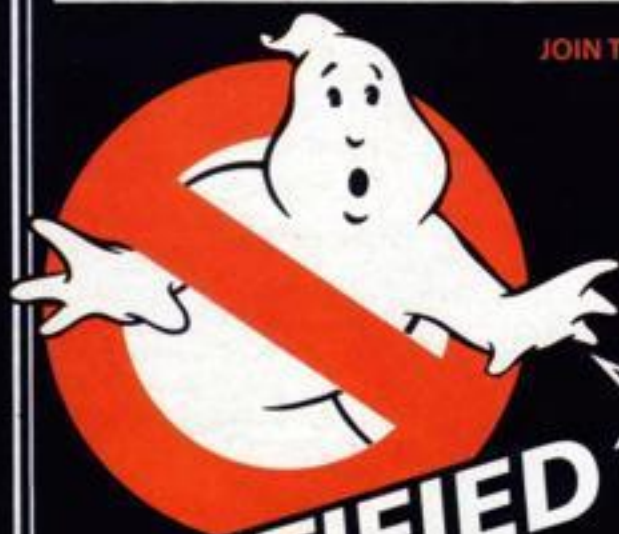
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